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STATE C : 26 plates
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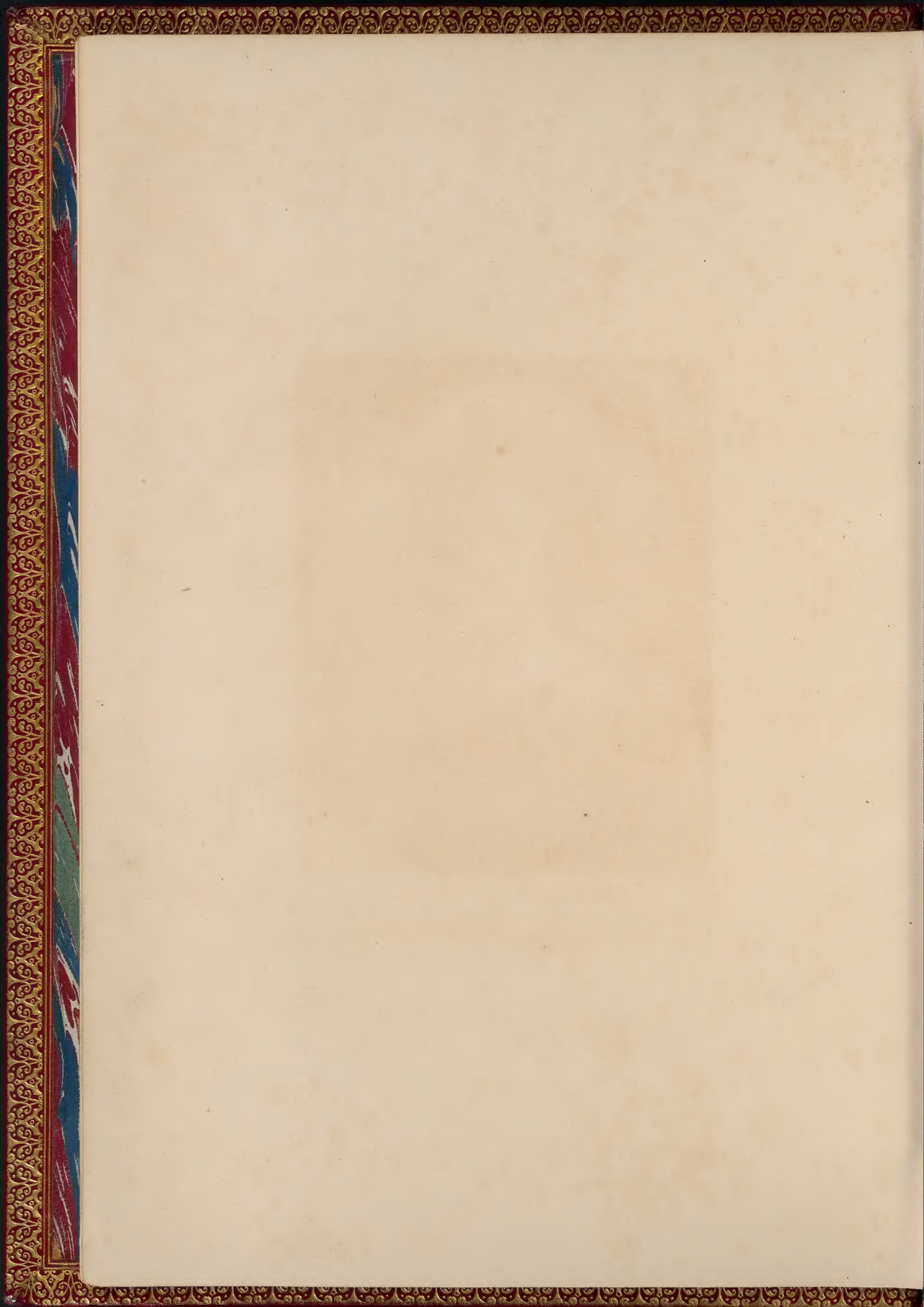
£13,350.00

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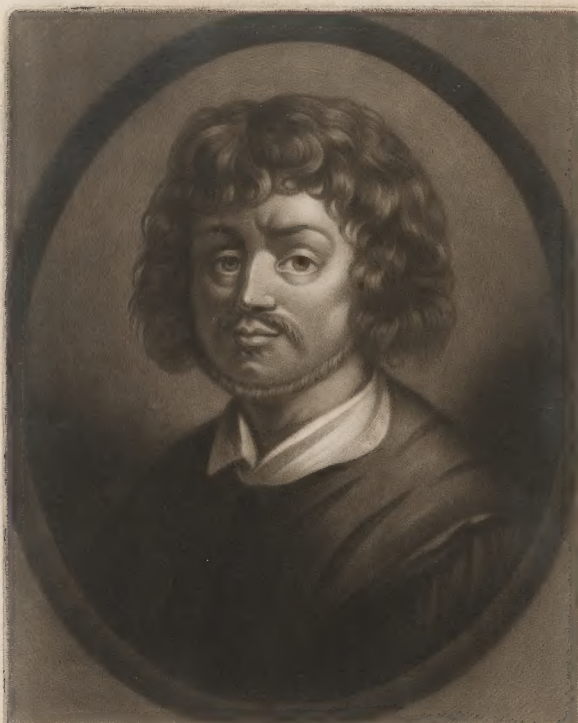
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3 vols

Illustrated with an extra 199 plates
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CLAUDE LE LORRAIN.

Engraved by J. Boydell sculp.
Published March 25th 1777 by John Boydell Engraver in Cheapside London.

Liber Veritatis.

OR, A

C O L L E C T I O N

O F

TWO HUNDRED PRINTS,

AFTER THE

O R I G I N A L D E S I G N S

O F

C L A U D E L E L O R R A I N,

I N T H E

C O L L E C T I O N O F H I S G R A C E T H E D U K E O F D E V O N S H I R E,

E X E C U T E D B Y

R I C H A R D E A R L O M,

I N T H E M A N N E R A N D T A S T E O F T H E D R A W I N G S.

T O W H I C H I S A D D E D

A D E S C R I P T I V E C A T A L O G U E O F E A C H P R I N T.

T O G E T H E R W I T H

The N A M E S o f t h o s e f o r w h o m, a n d o f t h e P l a c e s f o r w h i c h t h e O R I G I N A L P I C T U R E S
w e r e f i r s t p a i n t e d,

(Taken from the Hand-writing of CLAUDE LE LORRAIN himself on the Back of each Drawing)

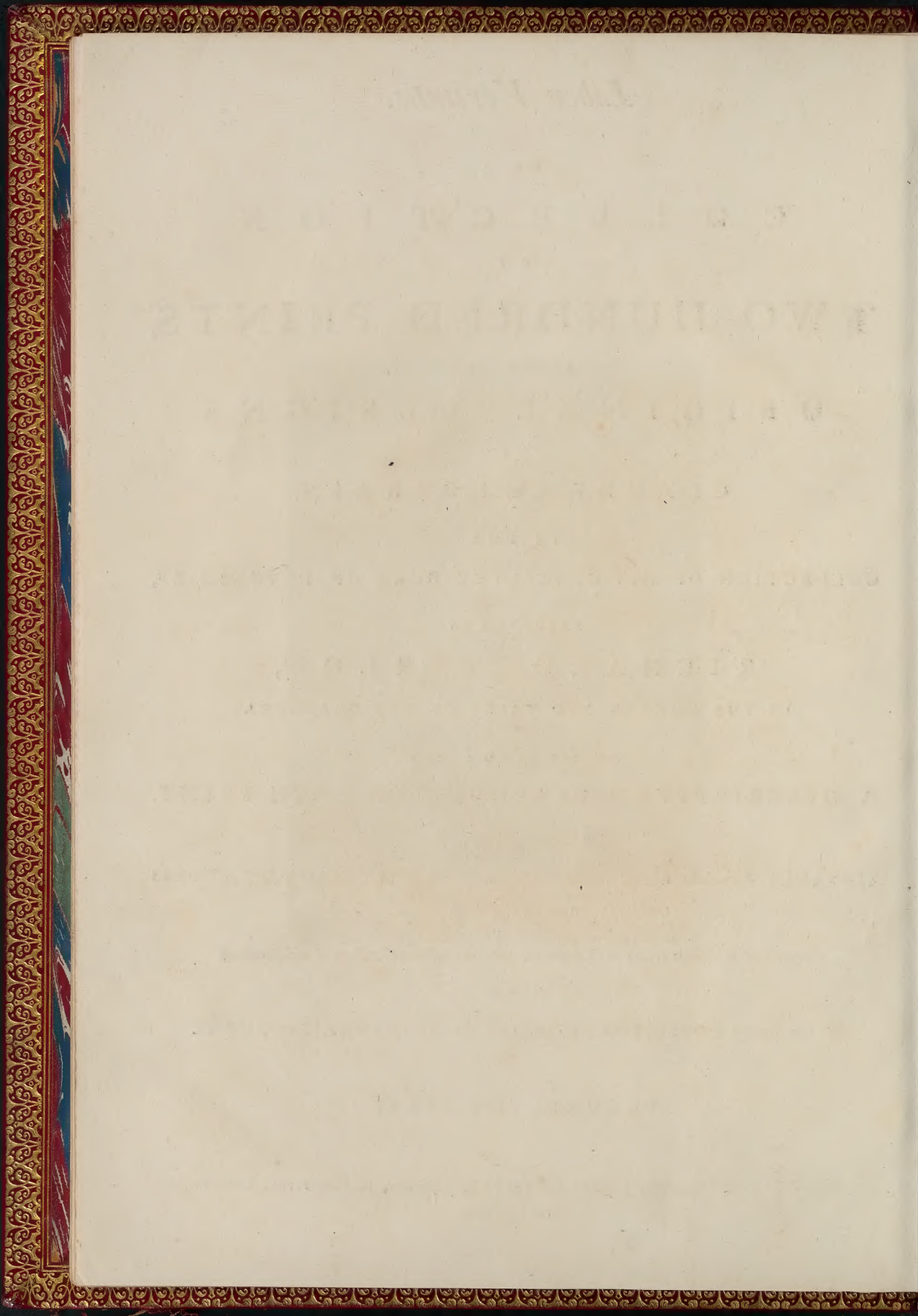
A N D

O f t h e p r e s e n t P O S S E S S O R S o f m a n y o f t h e O R I G I N A L P I C T U R E S.

V O L U M E T H E F I R S T.

Published by the Proprietor, JOHN BOYDELL, Engraver, in CHEAPSIDE, LONDON.

MDCCCLXXVII.



T O

H I S G R A C E

The D U K E of D E V O N S H I R E.

MY LORD DUKE,

I N the course of my early endeavours to encourage the Art of Engraving in this Kingdom, I made application to his Grace the late Duke your Noble Father, for leave to make Drawings after several of his Pictures, for the purpose of their being engraved. No sooner was my intention made known to his Grace, than he generously gave me unlimited permission to make choice out of his Collection, both at Devonshire House and at Chiswick. His Death prevented me from expressing my gratitude; my Two first Volumes of Prints being not then completed.

I beg leave in particular to express my Thanks to your Grace, for intrusting me upwards of three years with the valuable Book of Drawings from whence the Prints in the present Collection are engraved. The Public have shewn their Taste and Judgment in the universal approbation with which they have been received. The Lovers of Virtù in general cannot but be highly sensible, as well as myself, how much they are indebted to your Grace, for permitting so inestimable a Work to be copied.

I am,

My LORD DUKE,

Your Grace's, most obliged, and

most humble Servant,

JOHN BOYDELL.

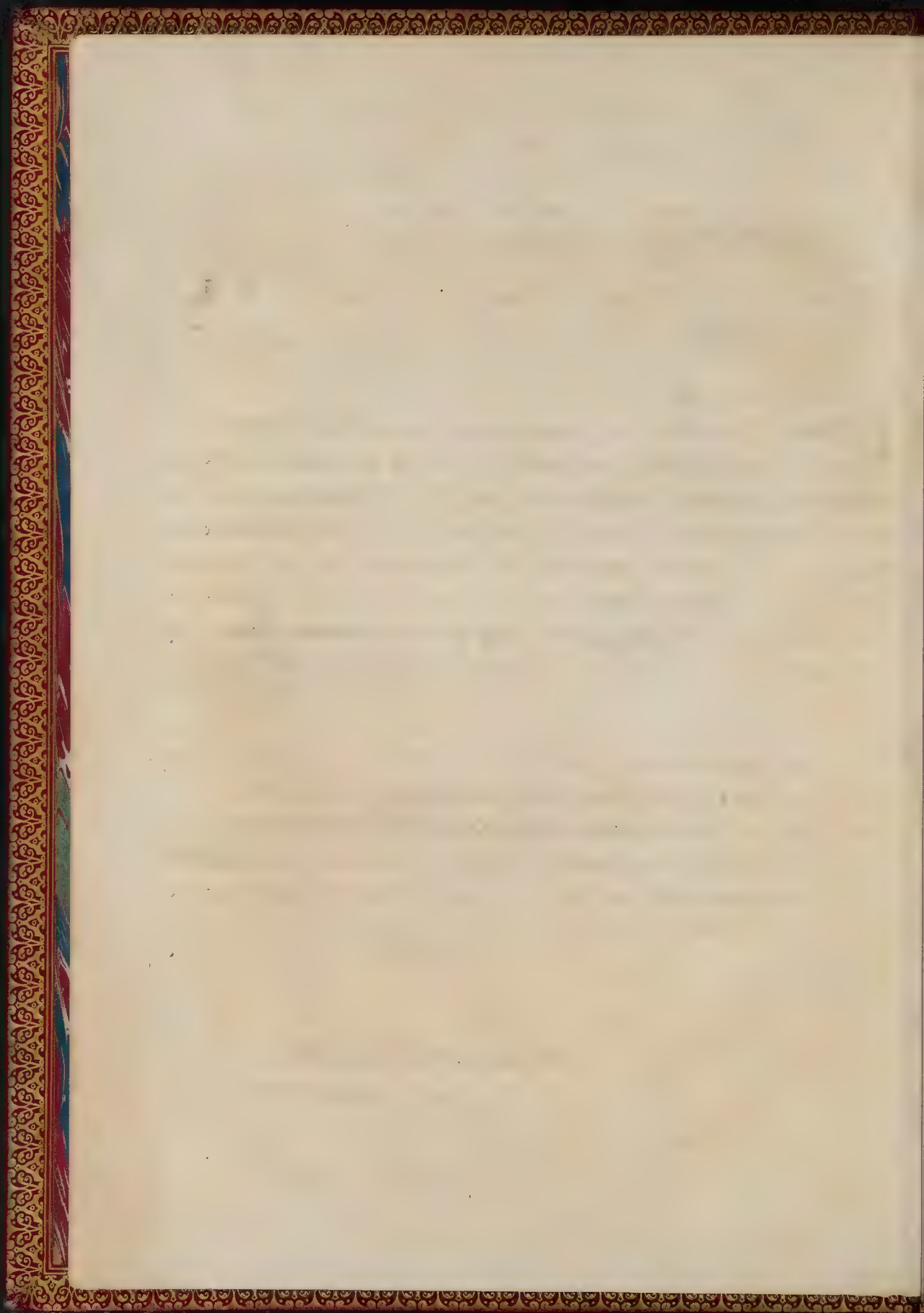
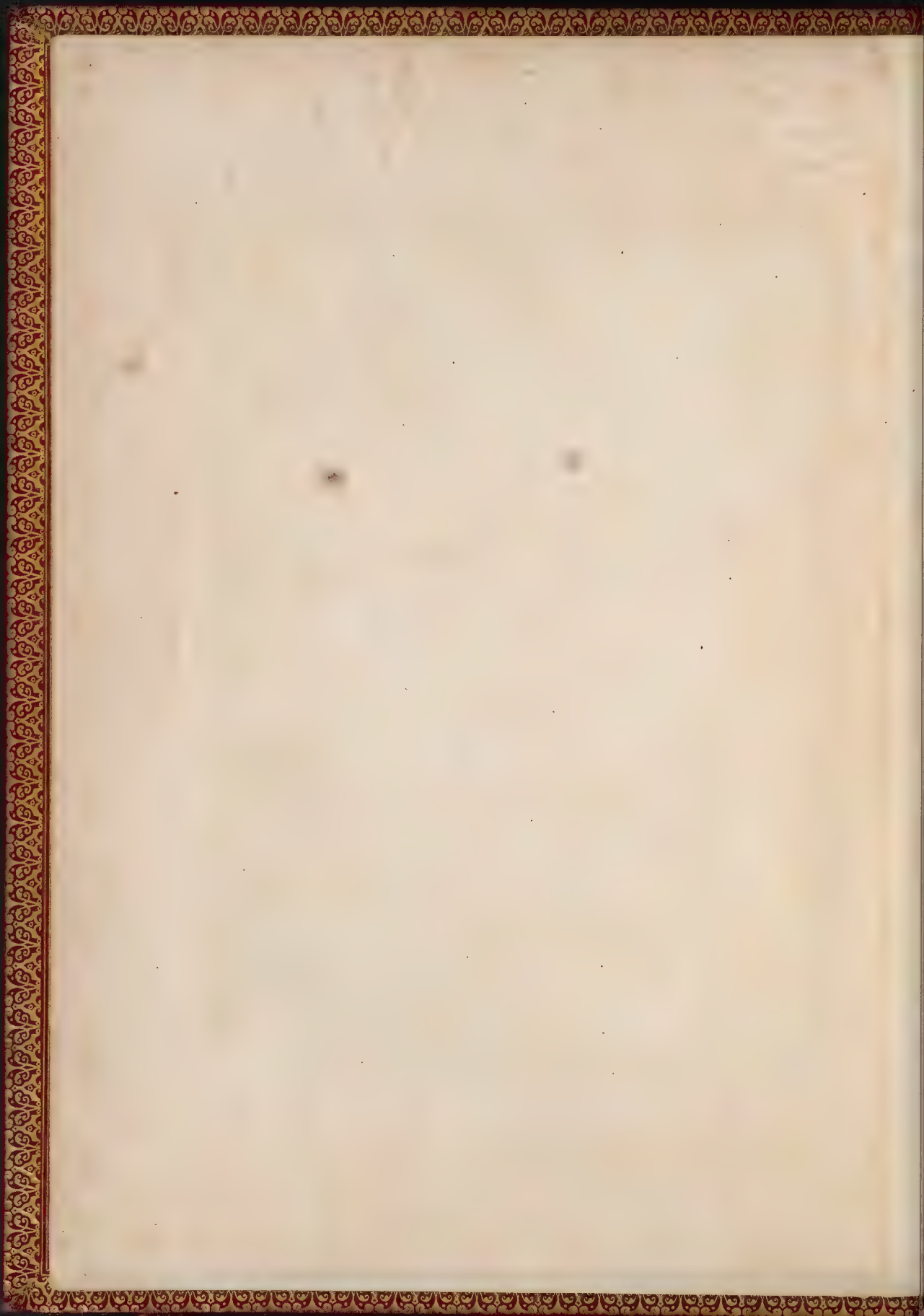


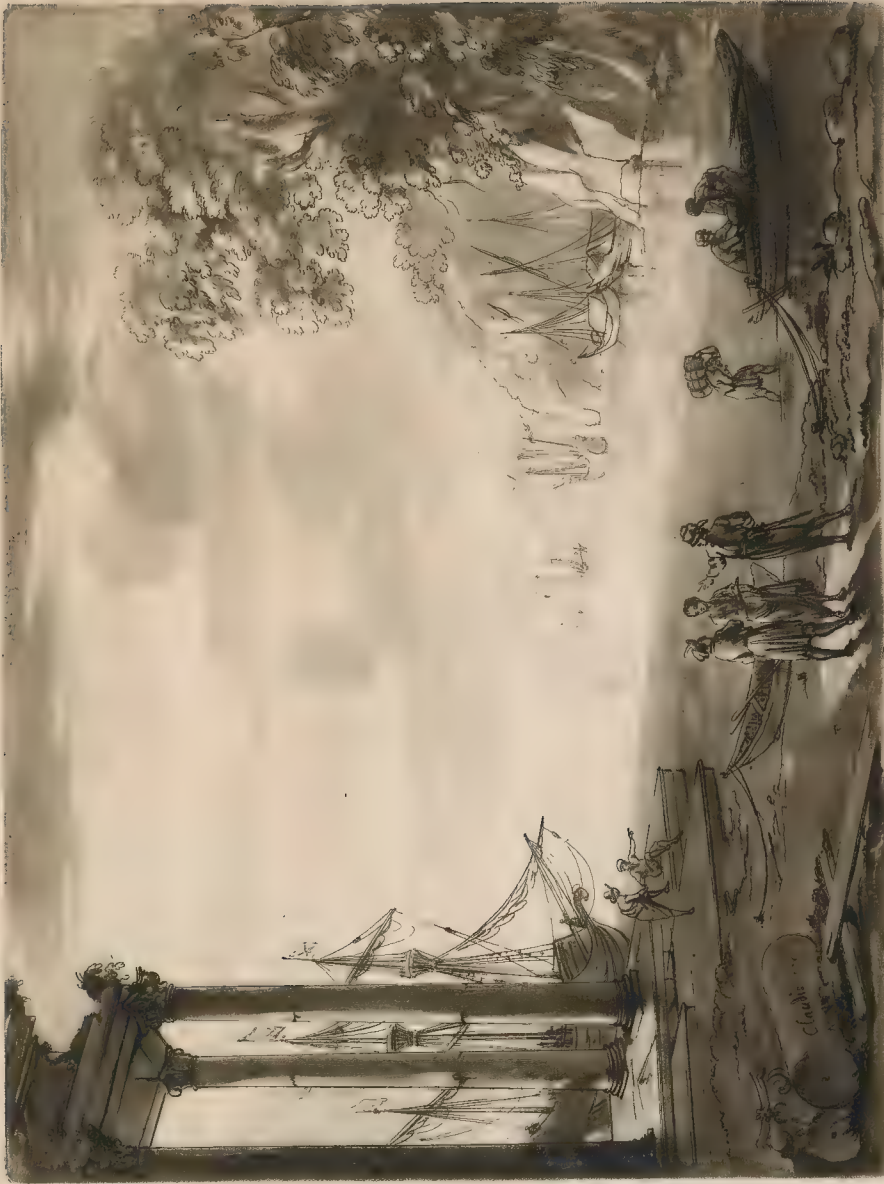


Fig. 1. Temple of Amenhotep III. at Thebes. Egypt. 1891.







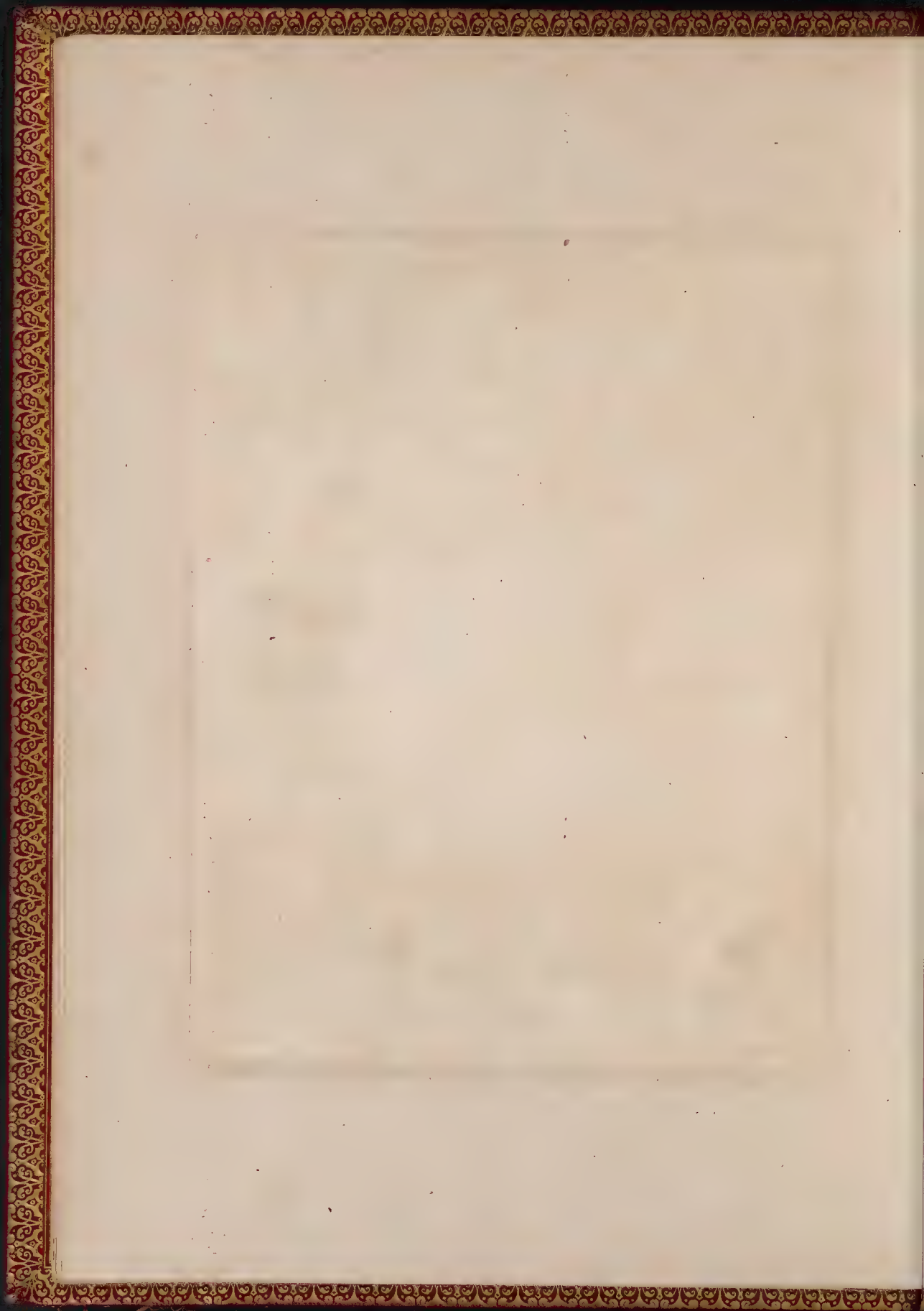


The Harbour of London, as it appears from the Tower of London, 1774, by John Lodge, Esq. Engraved by J. Smith.

Charles Smith









Published Jan^y 1st 1844 by John Bowdell Engraver in Cheap-side

A. Gordon del.



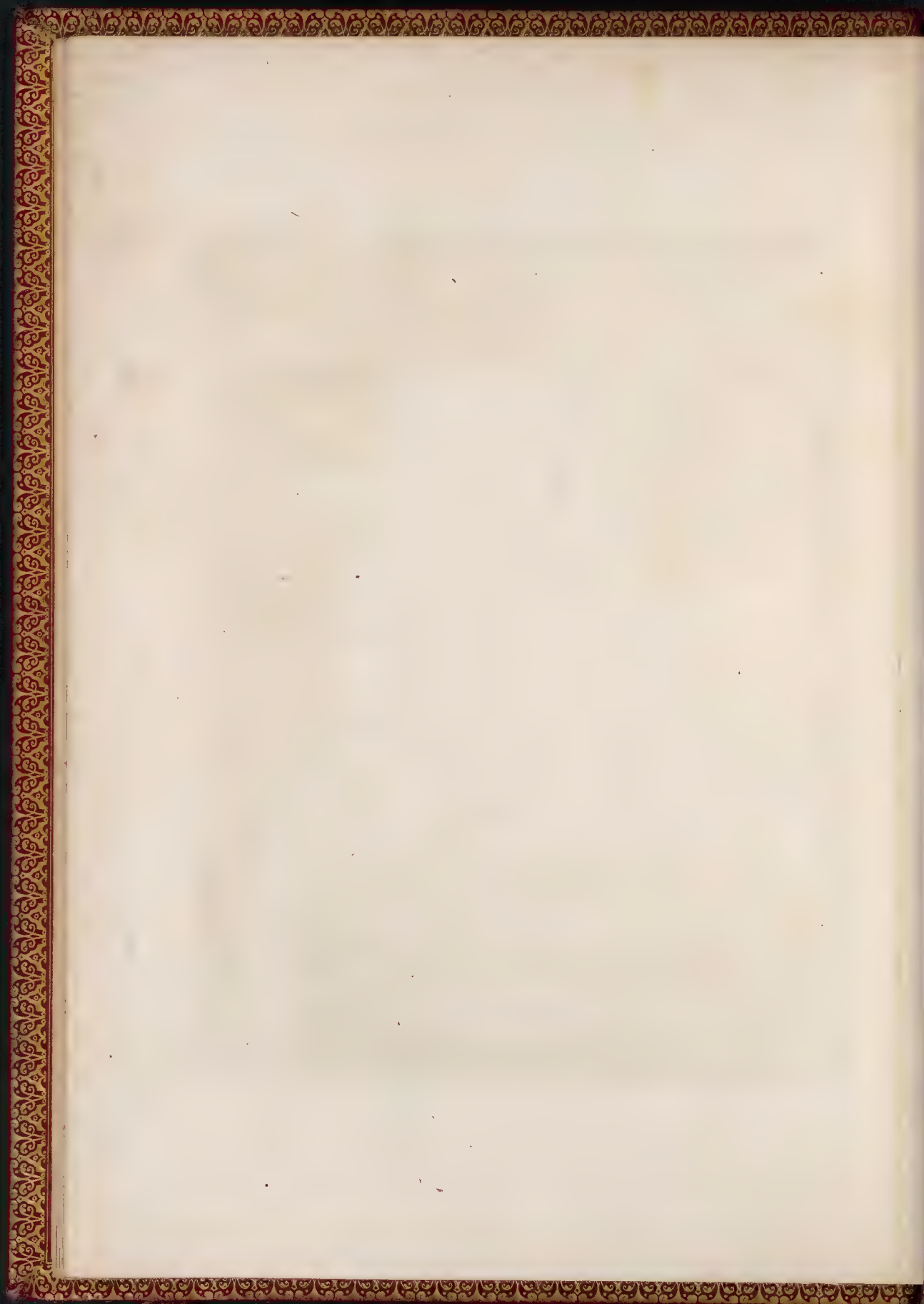


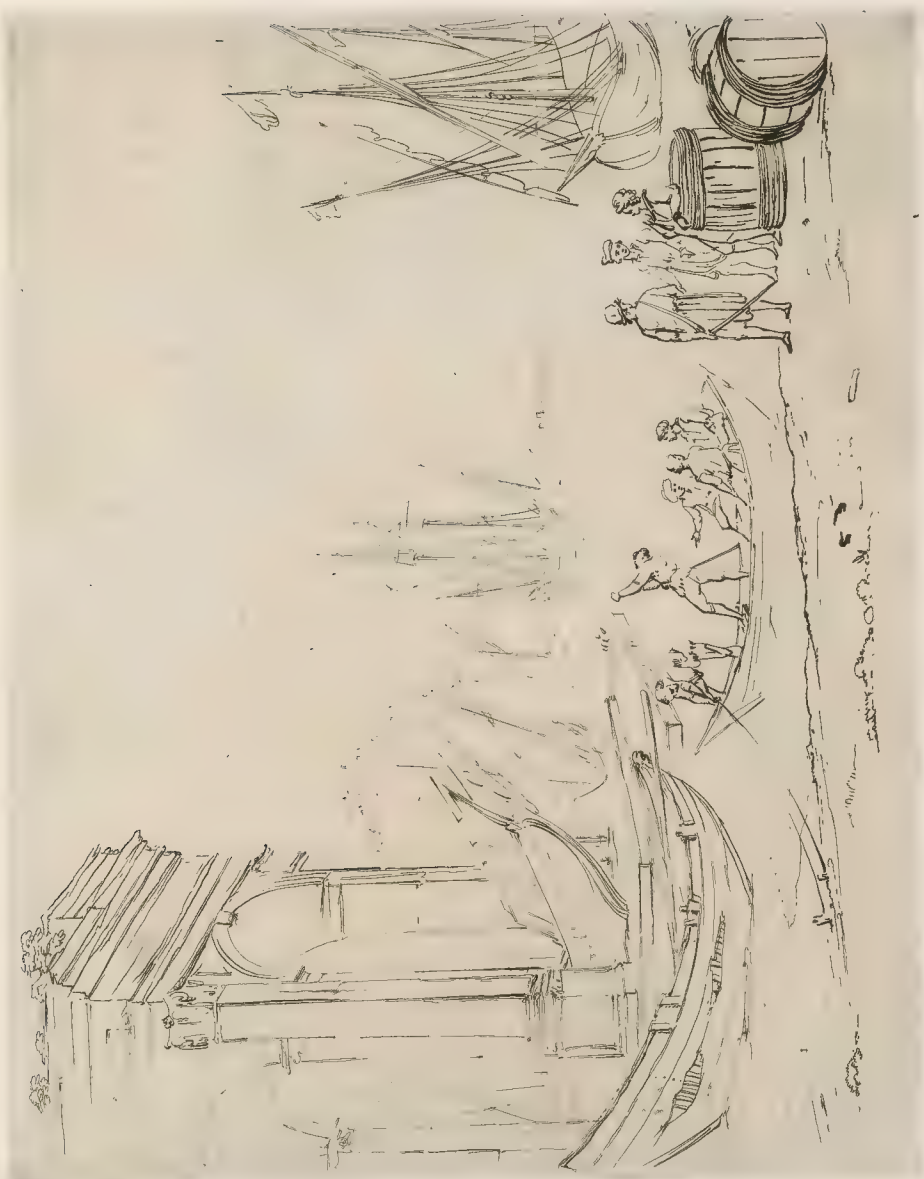




Published Jan^r 1st 1844 by John Heydell, Liverpool at a stipend

Price 1/6









Published Jan^y 1^o 1774 by John Boydell Hangerover Chesapeake

K. Barlow Del.







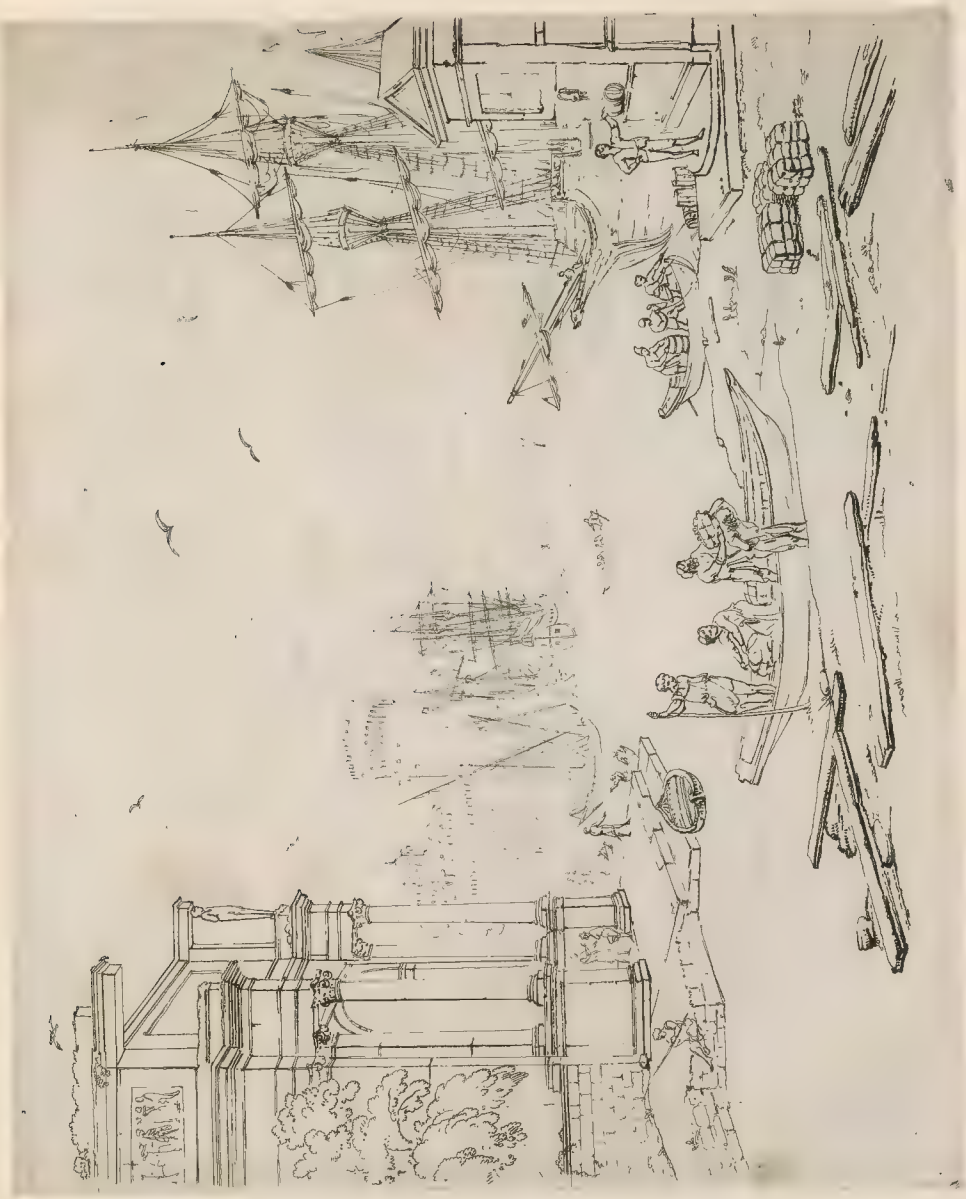


Reuben Koon

James W. L. & Co. Engrs. & Printers, New York

Pl. 1. - 1845







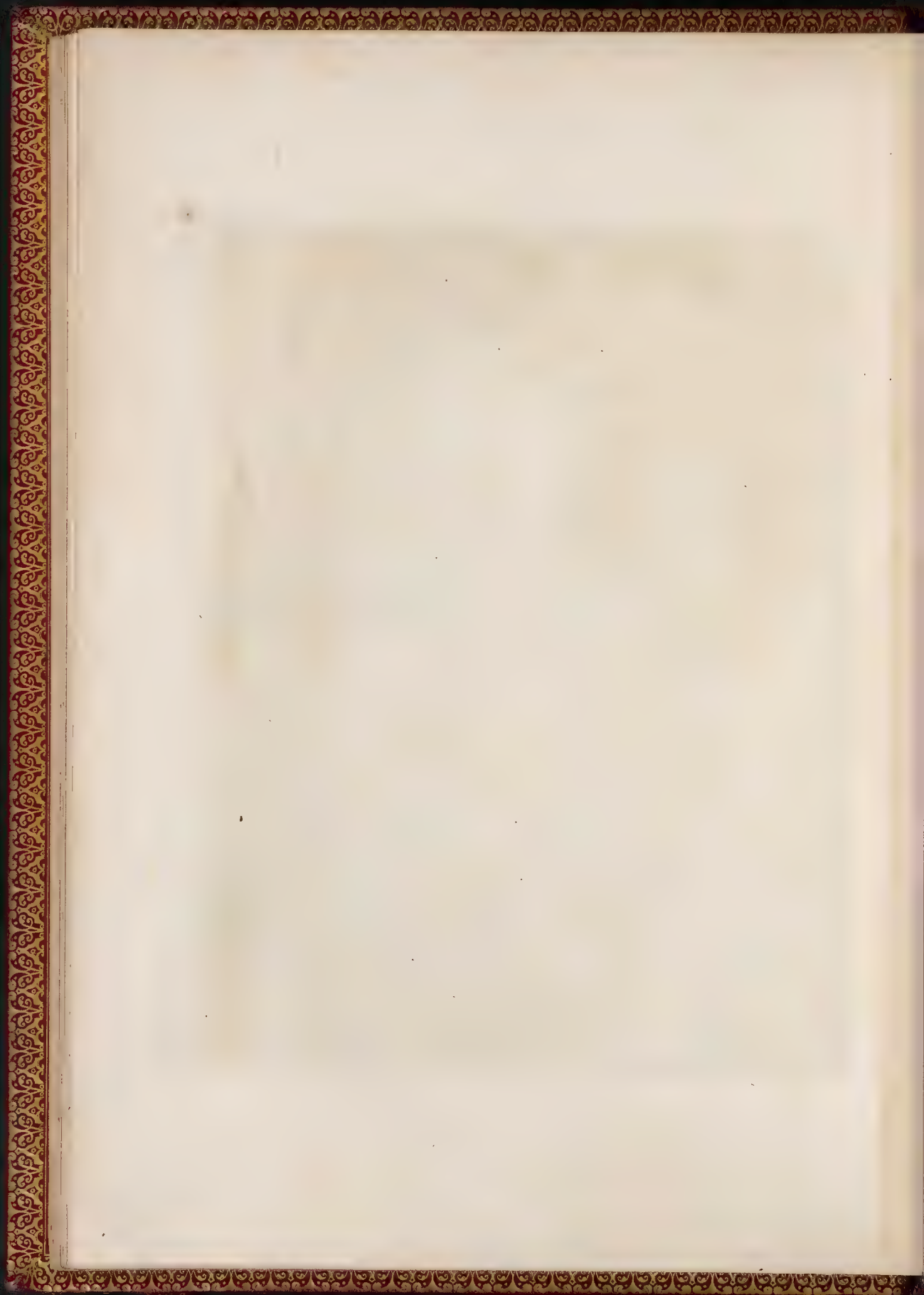


By John Boydell

Published Jan^y 1st 1774 by John Boydell Engraver & Cheapist

Printed by J. Smith

N^o 7









Painted Jan. 1st 1774 by John Boydell Engraver Chiswick

1774

N^o 2









Embarked Java by John Baylell Engraver on Copperplate

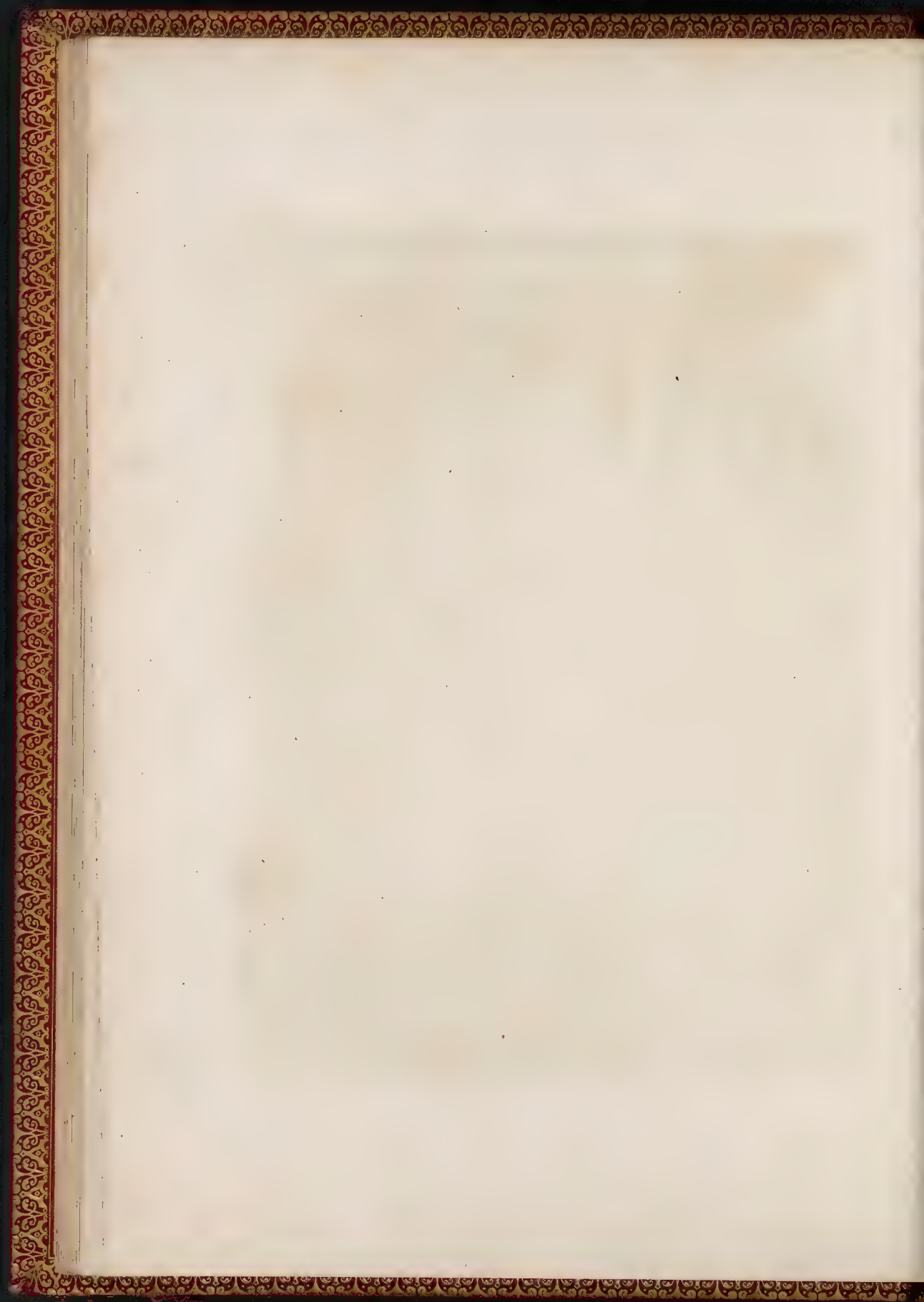
N. G.





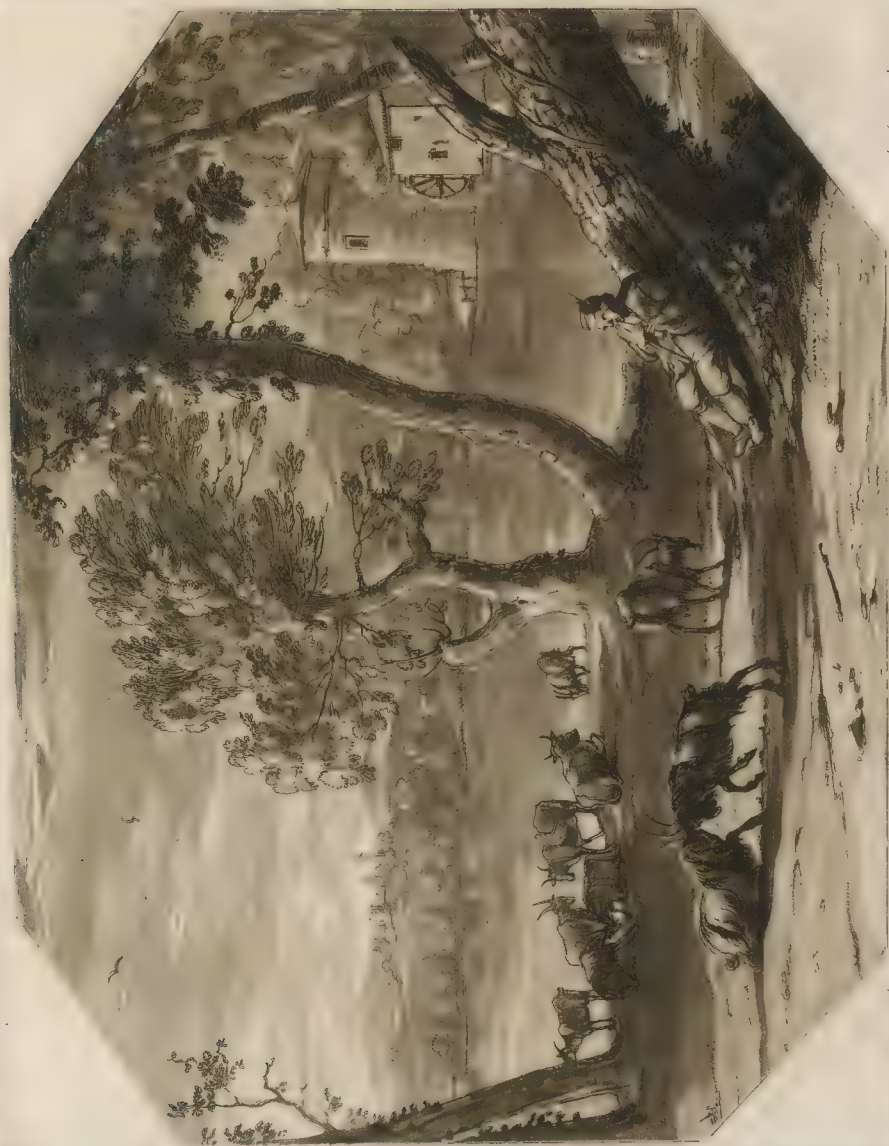










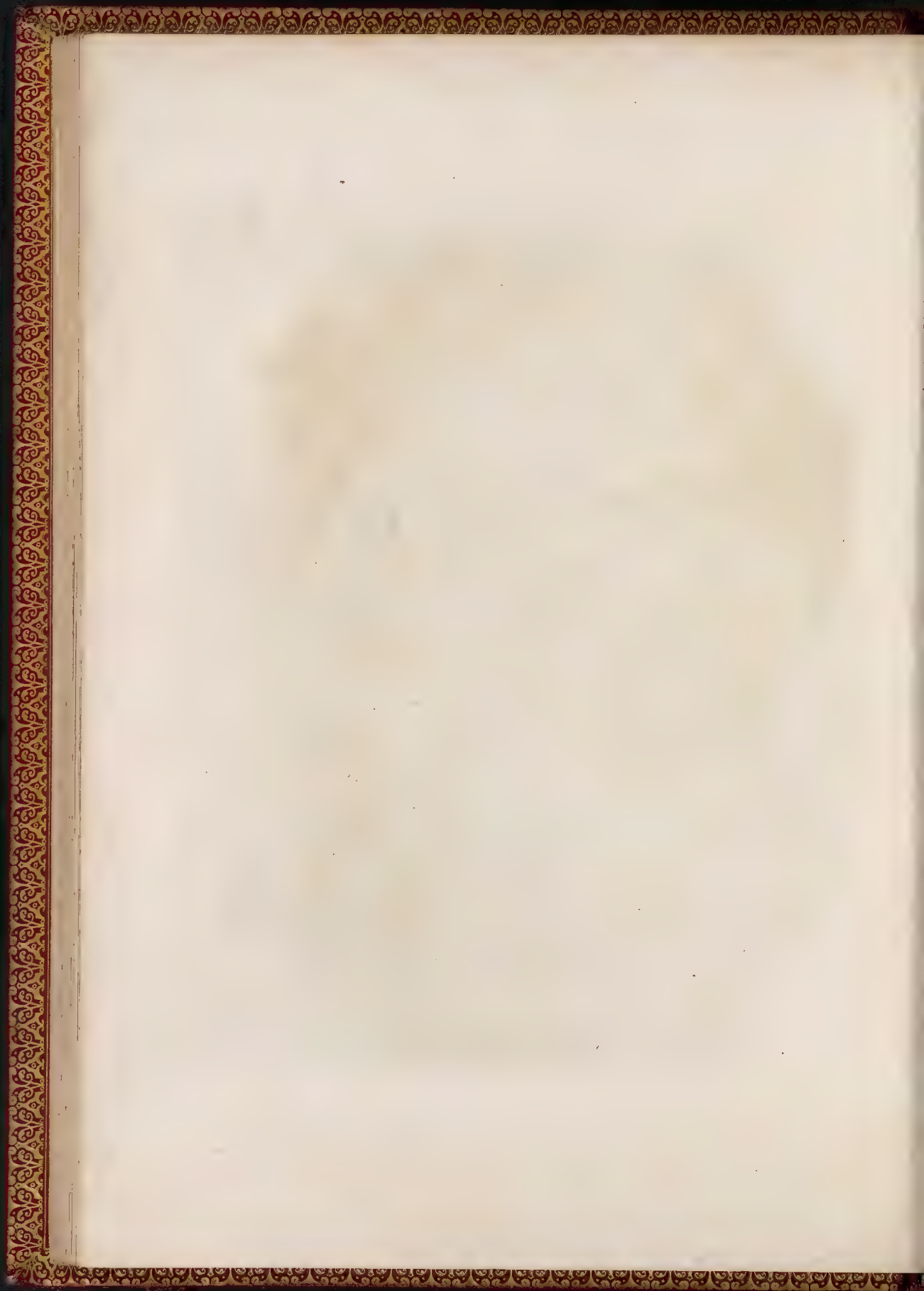


Il pastorale di S. Agostino.

N. 11.

Engraving of the same by John De Witt, engraved in America.

Il pastorale di S. Agostino.







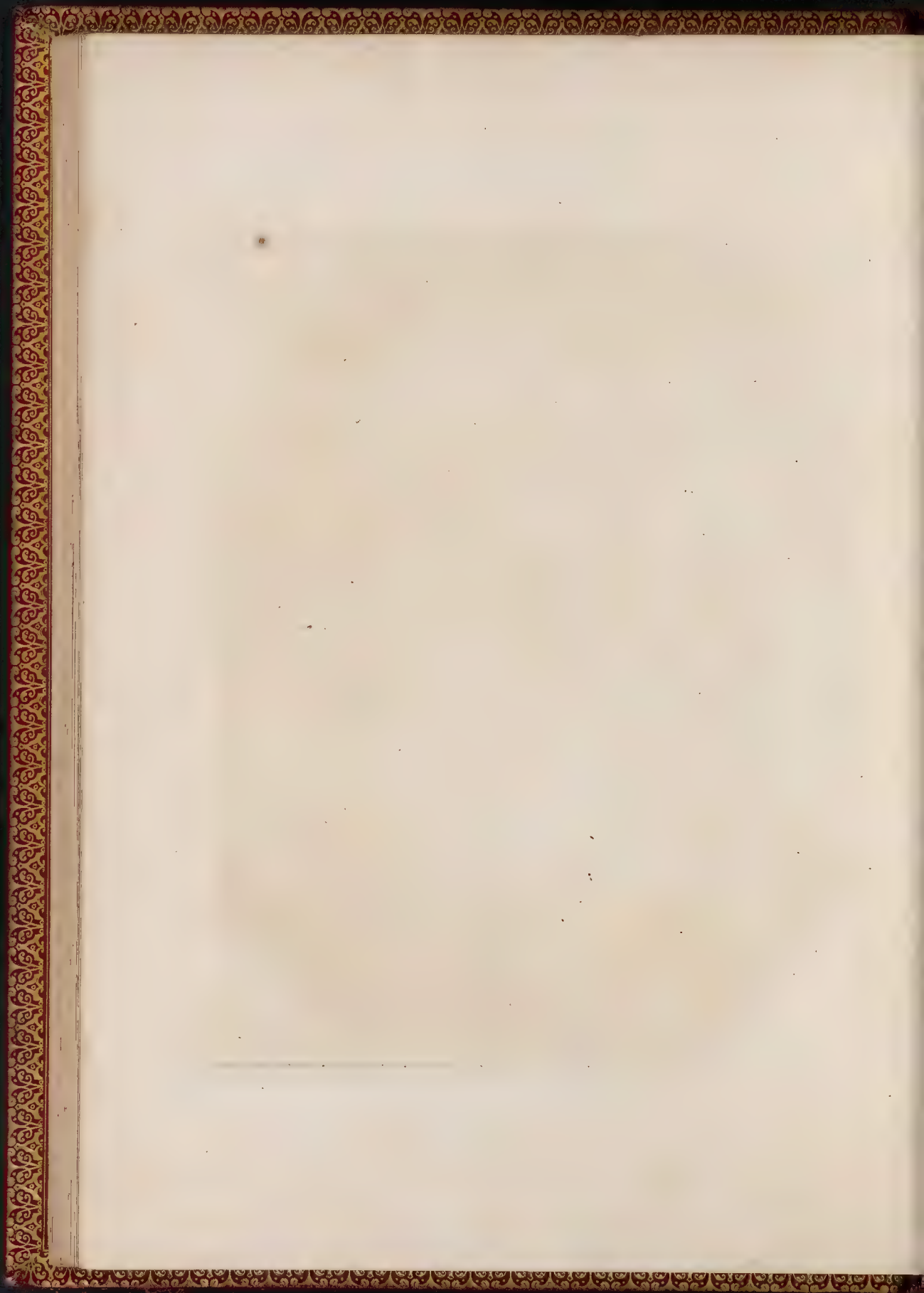


Giante de Lorraine

N° 12

Published Jan. 1774 by John Bayly Engwaser in Chesapeake

in London E. col.





A Peasant Feat

Published Jan^y 1st 1774, by John Boydell Engraver in Cheapstreet.

N^o 15

Printed by W. B. at the Theatre Royal, in Pall Mall.





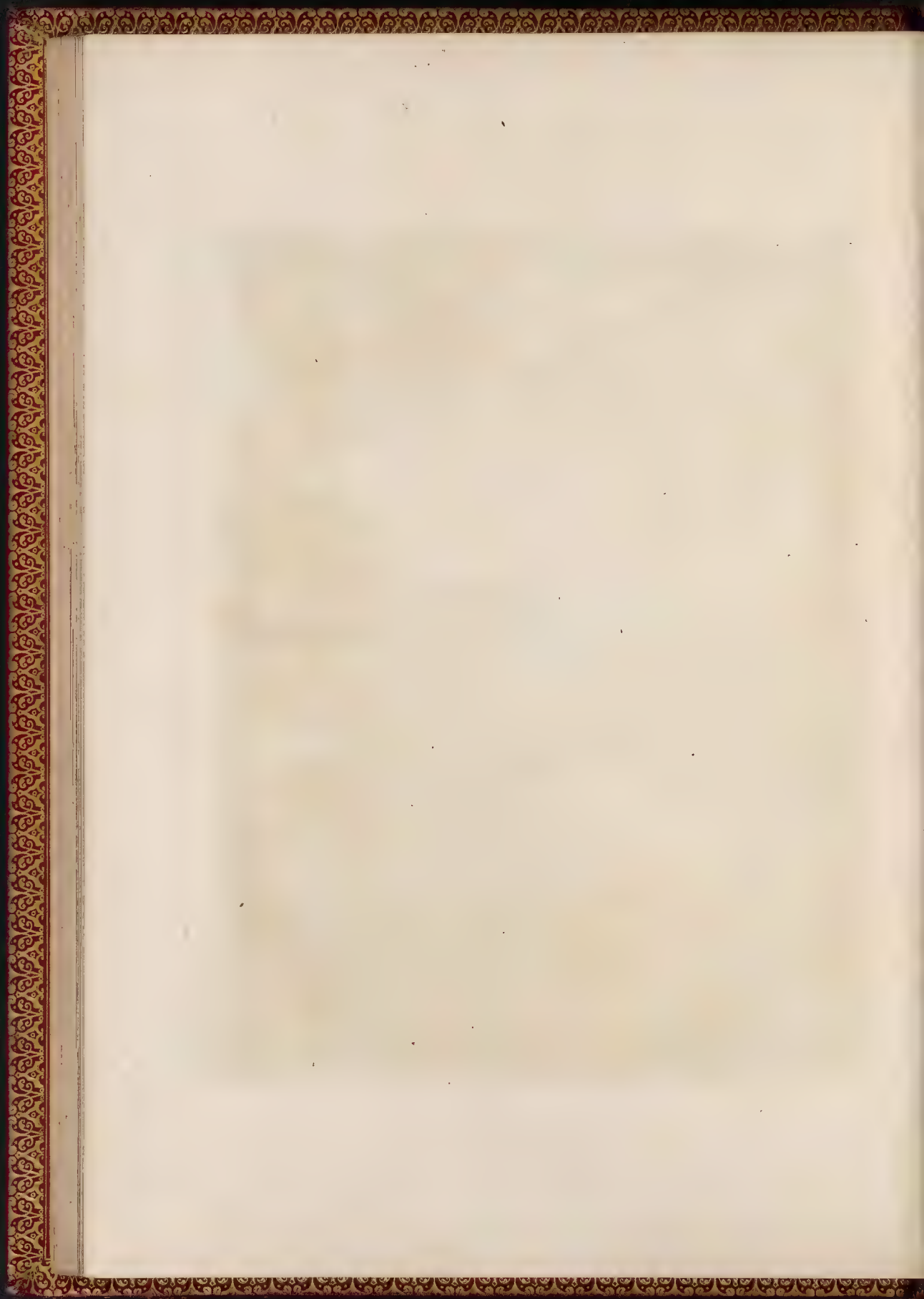


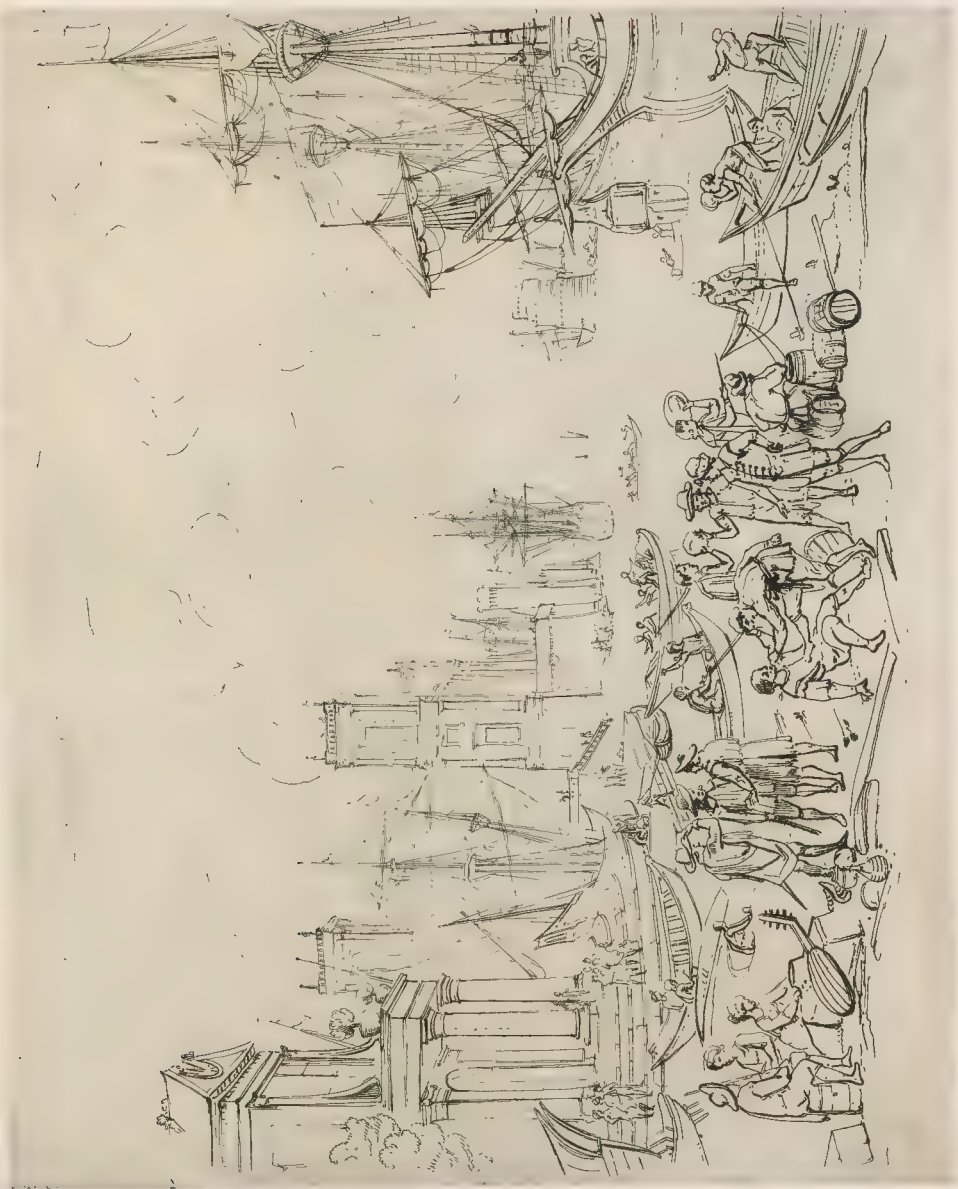


At Port-au-Prince

Published Jan. 1774 by John Bayard Esq. at the Corner of the

Street to the Corner of the





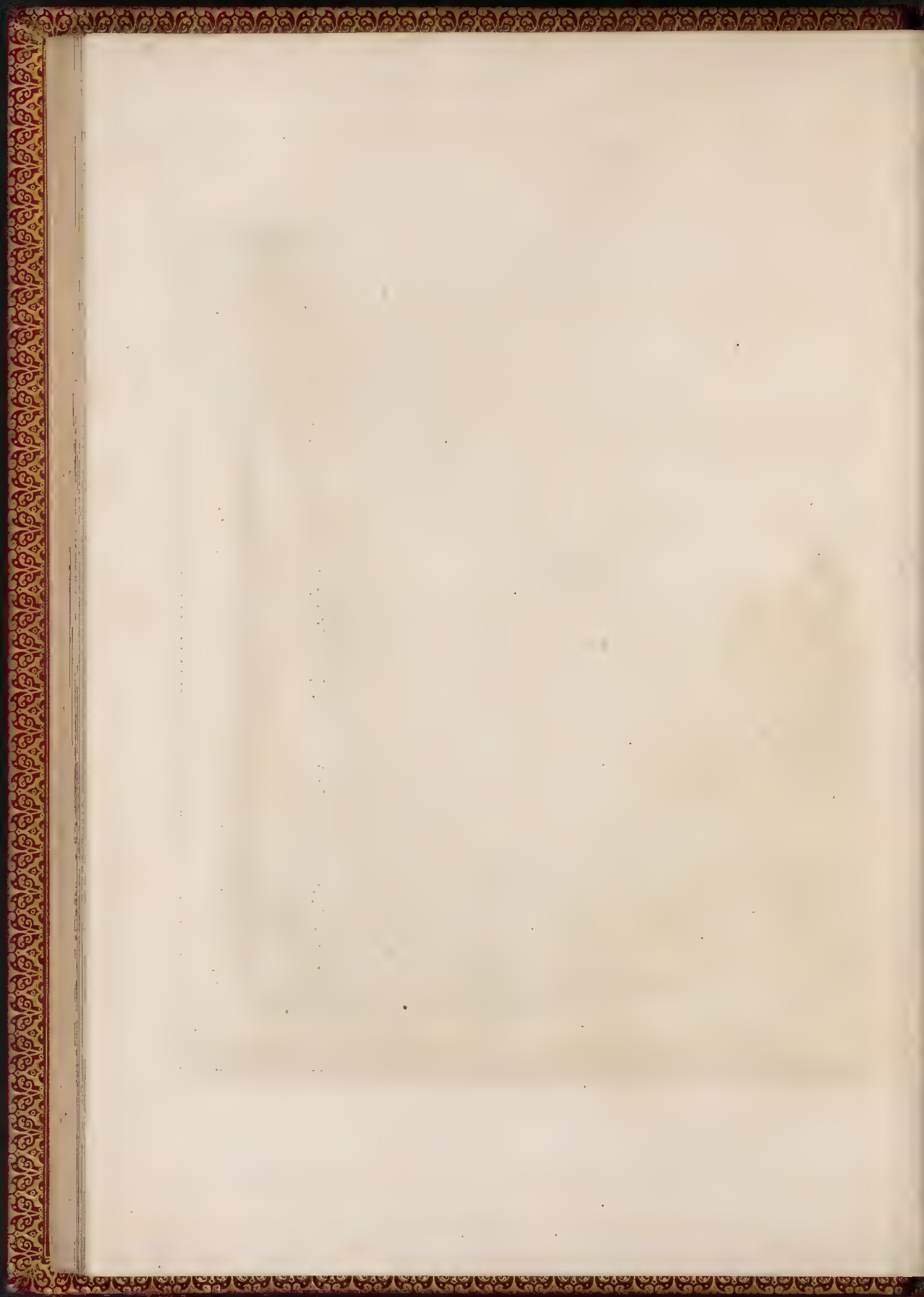




« *Laide de Cornouailles* »
pl. 15

PUBLISME Im. 17/4, by John Bowdell Engraver in the side

R. Karlam P. 1









Chute de Lucie an 17
N° 113

F. et G. J. J. 1774. by John Russell Engraver in Copper etc

R. Earlom Fecit





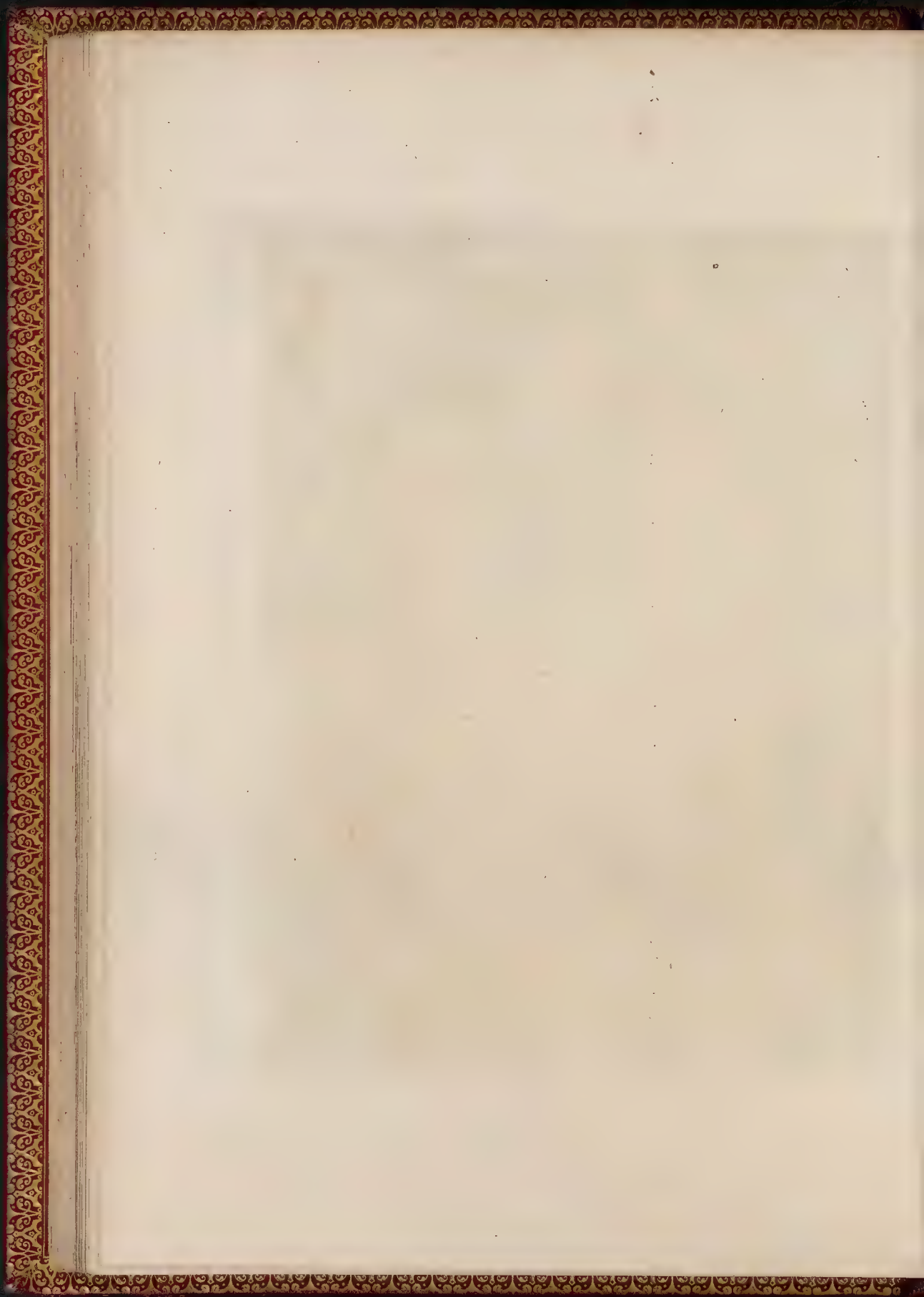


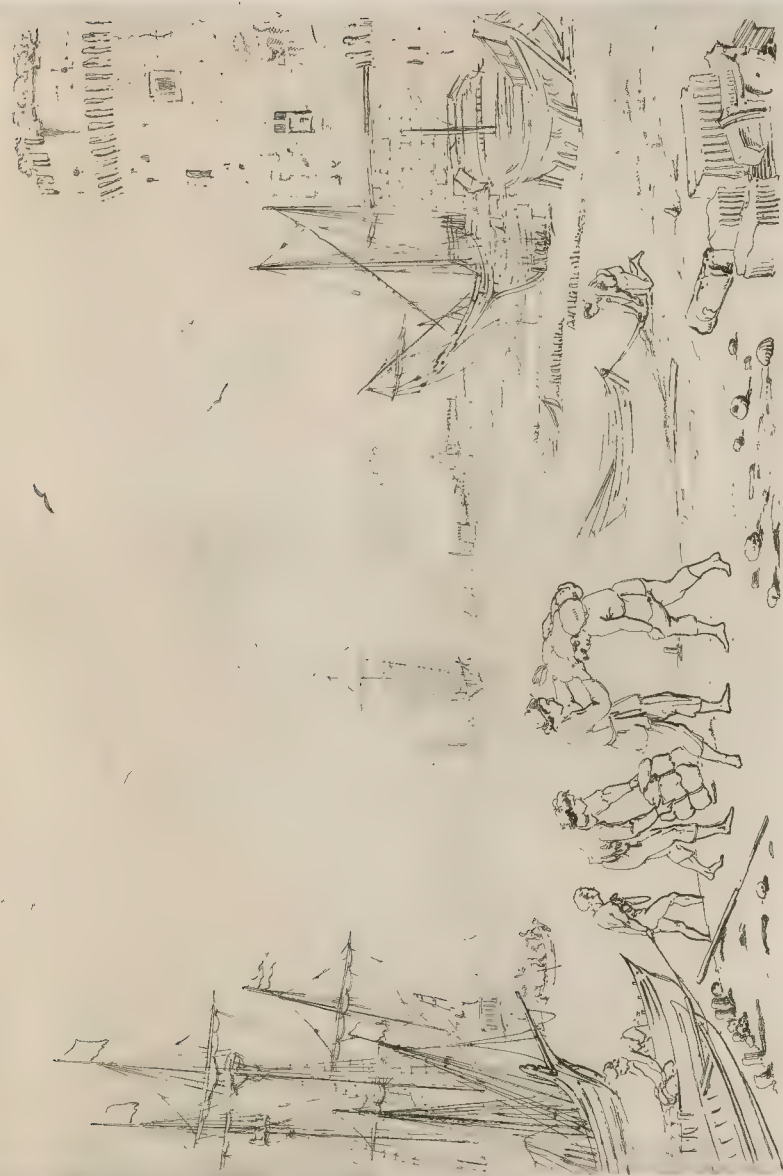


Patented Law

Patented Law" 1774 by John Boydell Engraver in Chiswick

London 1774









R. Earlom. F.

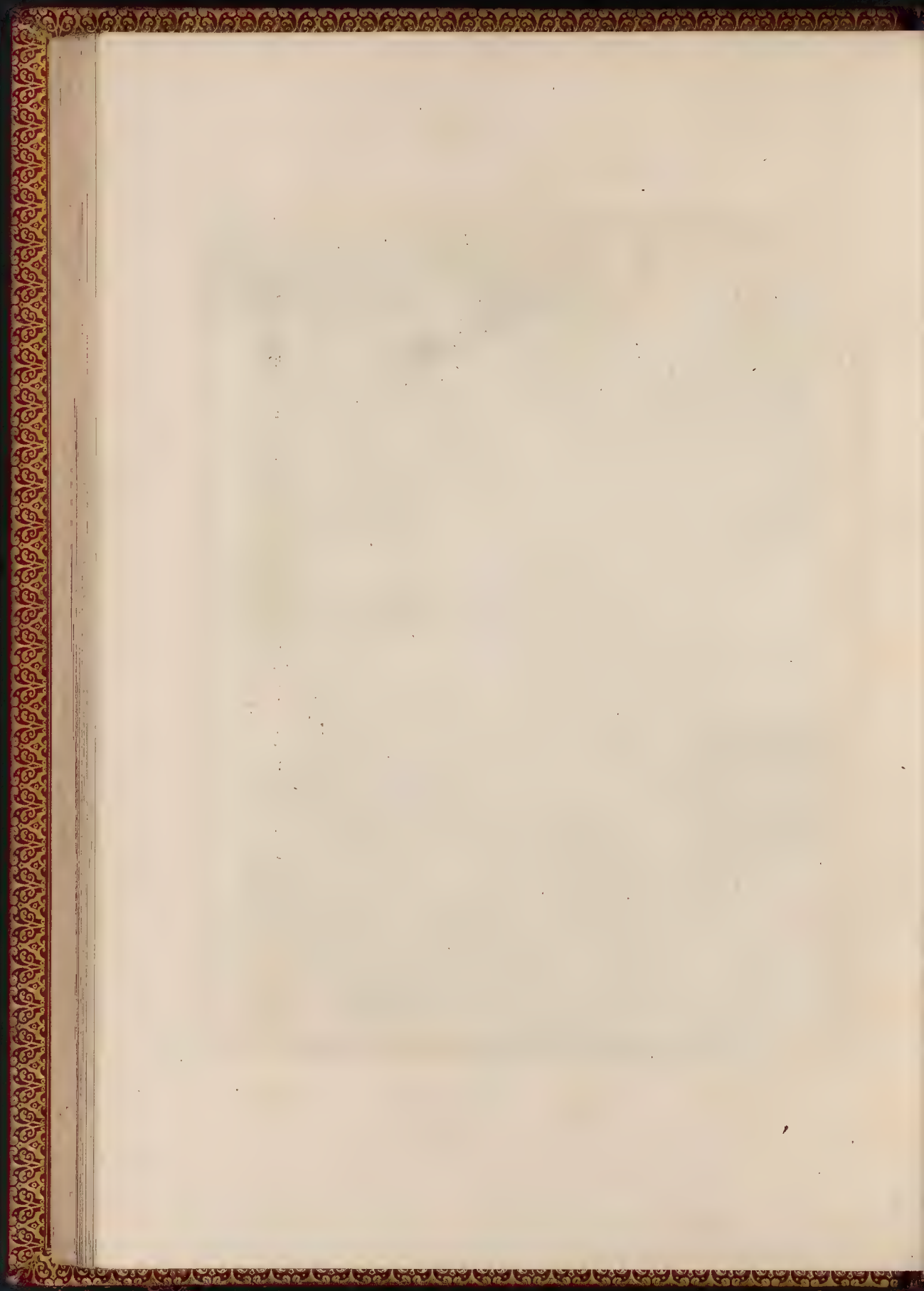
Published Jan'y 1st 1774 by John Boydell Engraver in Cheap side

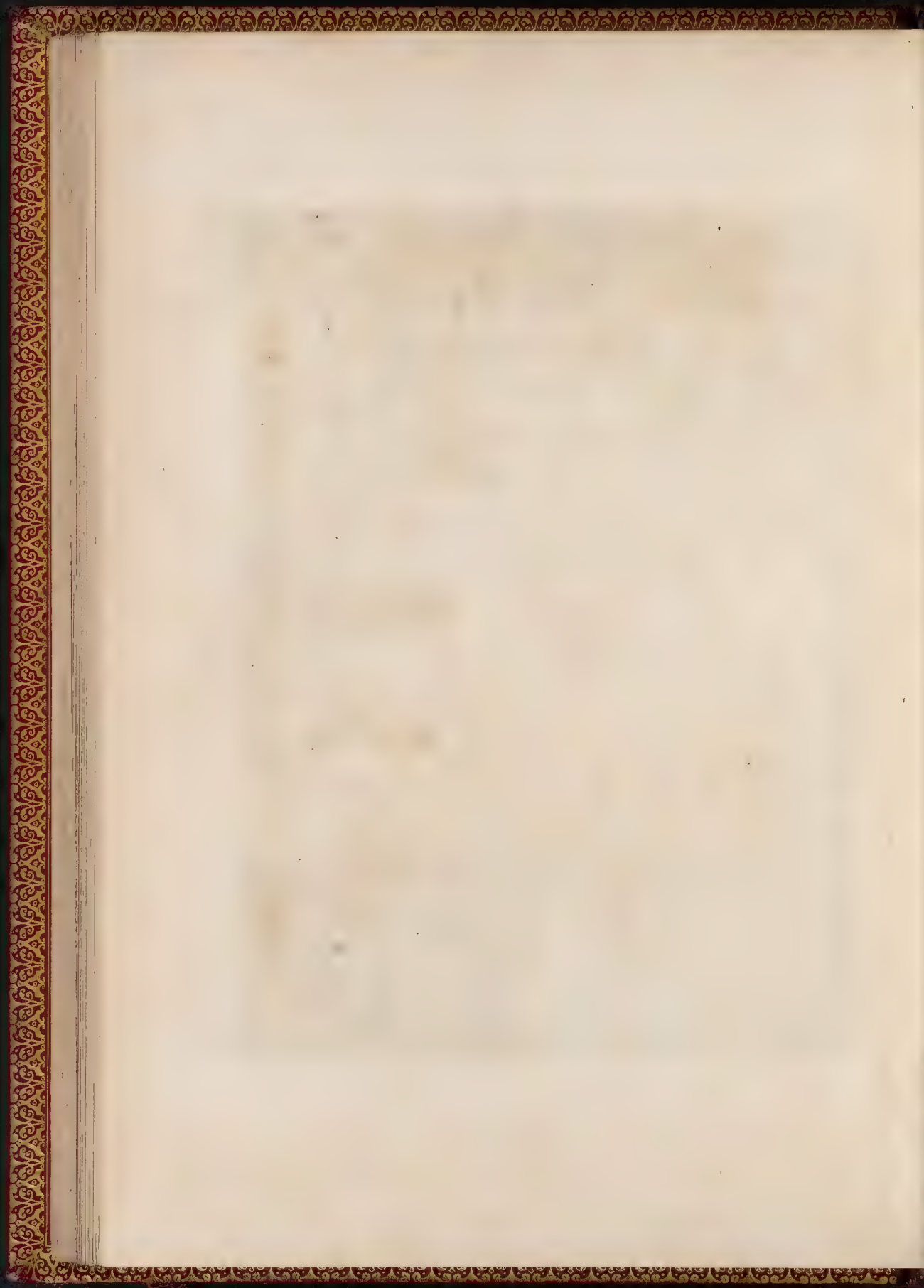
N. 15

Printed by W. Baskett in the Strand

















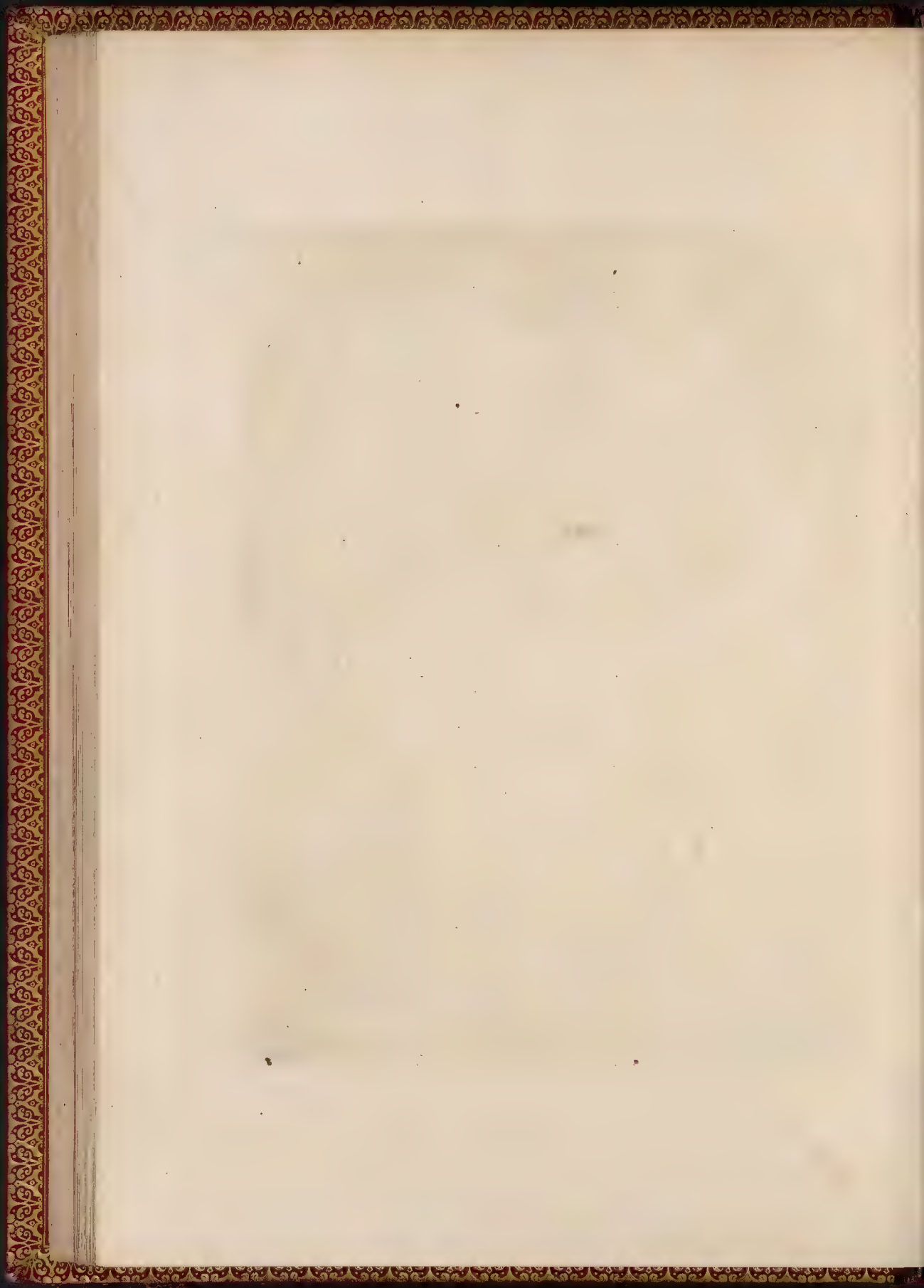




W. H. L. 1774

Published April 25, 1774 by John Westell Engineer in Charge

W. H. L. 1774







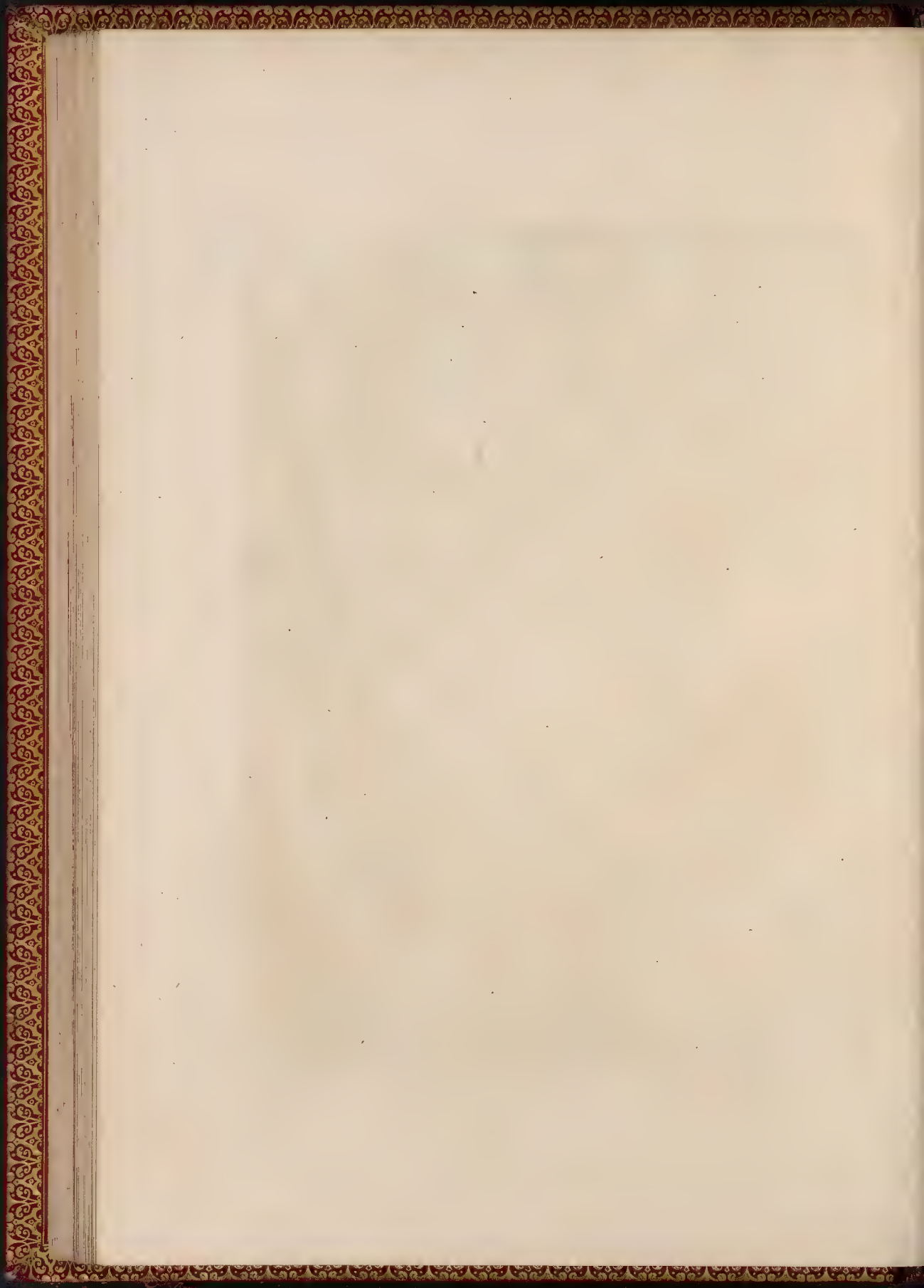


Clauca le Lorcain d'aua

N. 27

Published April 1847 by the British Museum, London

R. E. E. E. E. E.









THE LANCET, LONDON, 1844

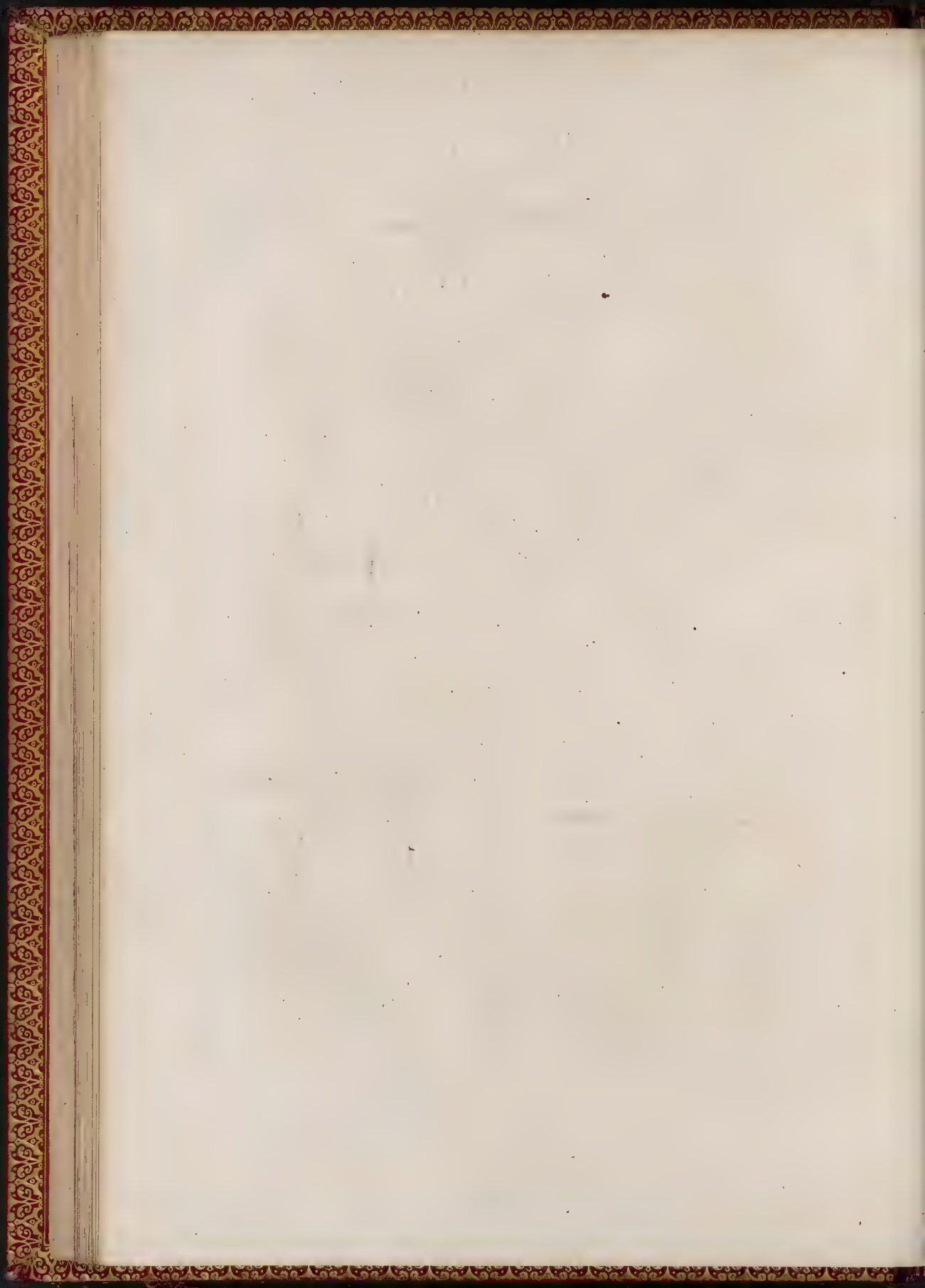
N. 23

Published April 25, 1844 by John Boydell Engraver in London

J. P. & M. P. & C.





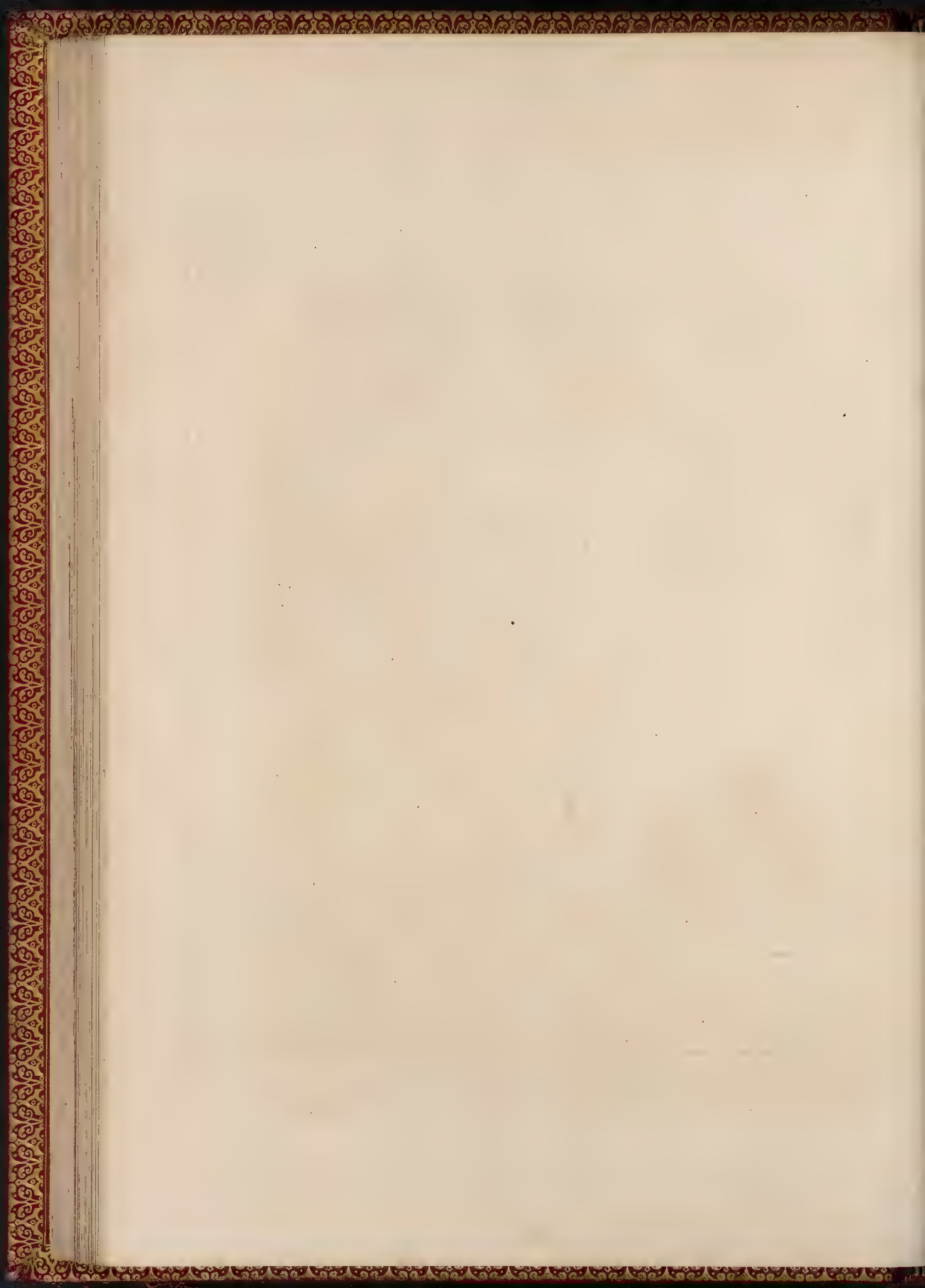




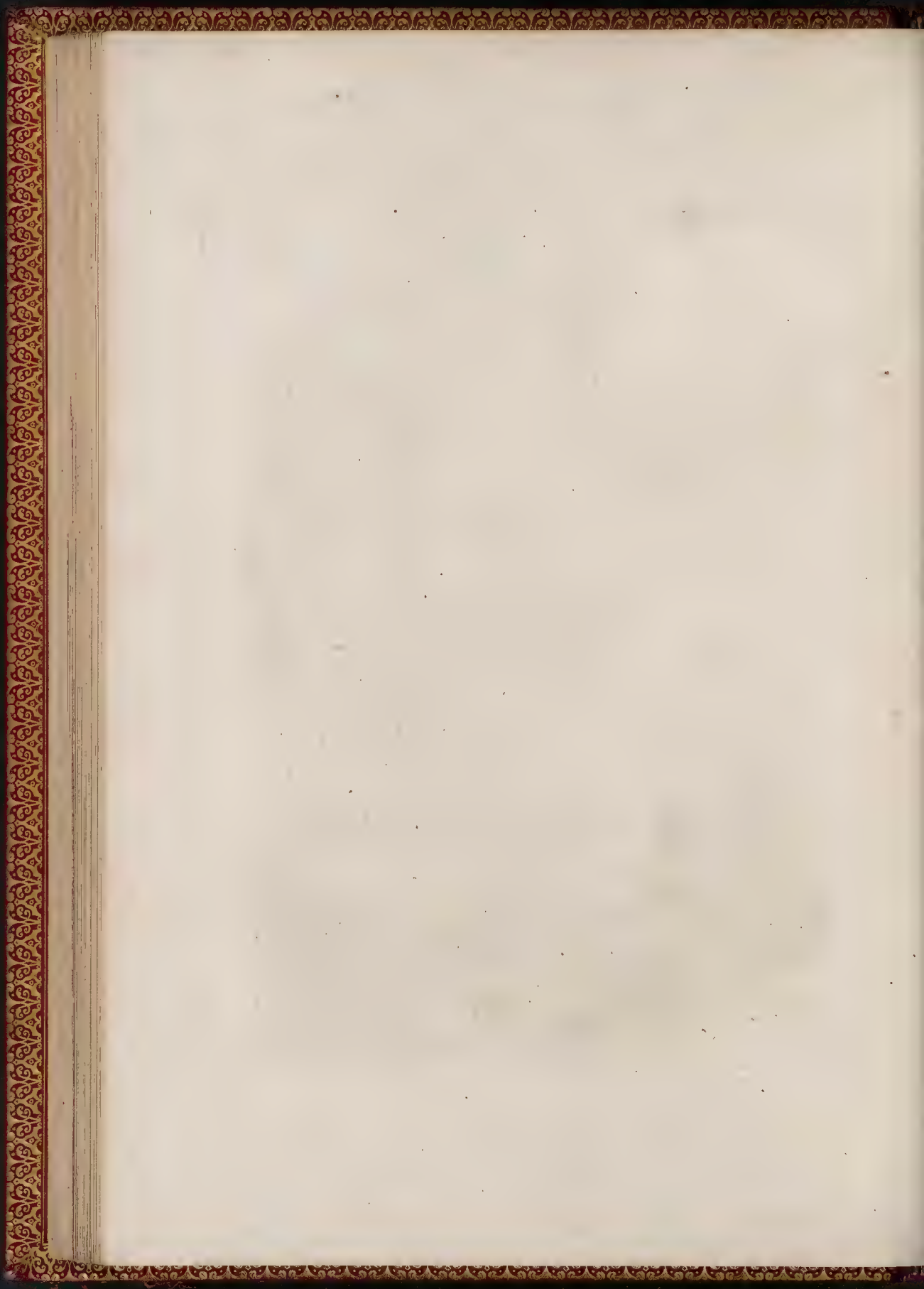
View of the Temple of the Sun at Lima
N^o. 24

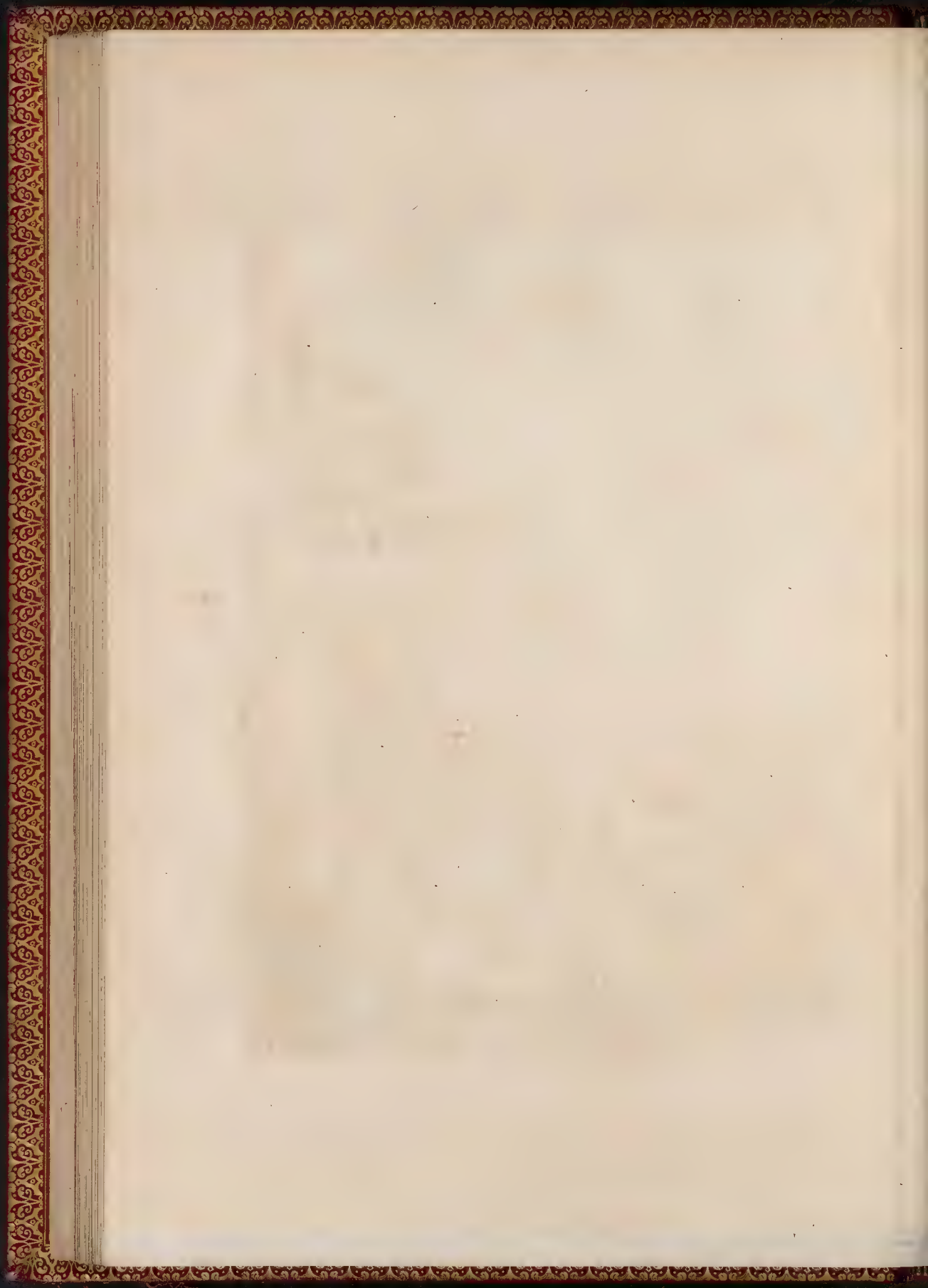
Published April 25th 1774 by John Boydell Engraver in Great Britain

View of the Temple of the Sun at Lima







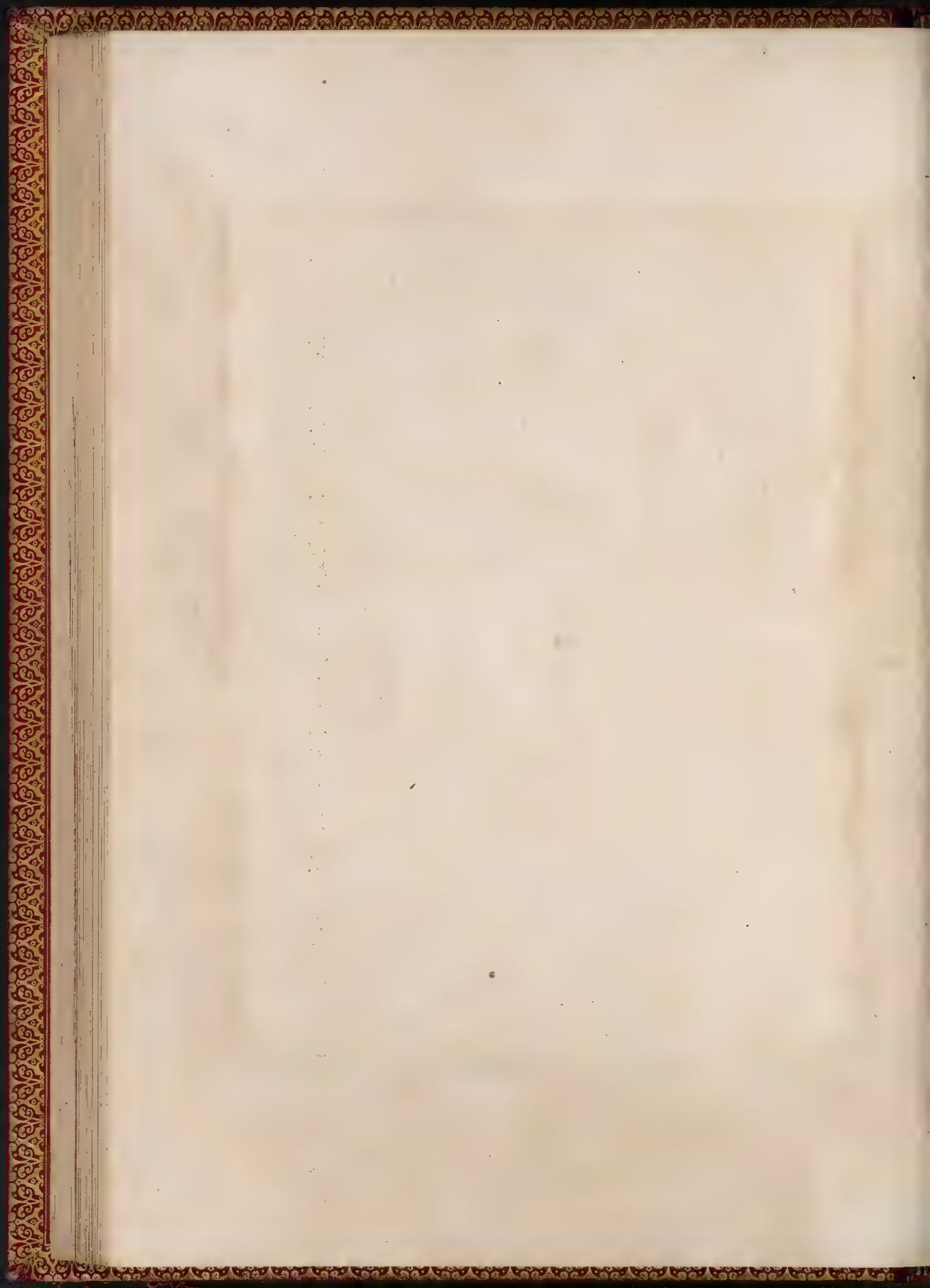








London, 1774 by John Boydell Engraver in 1774





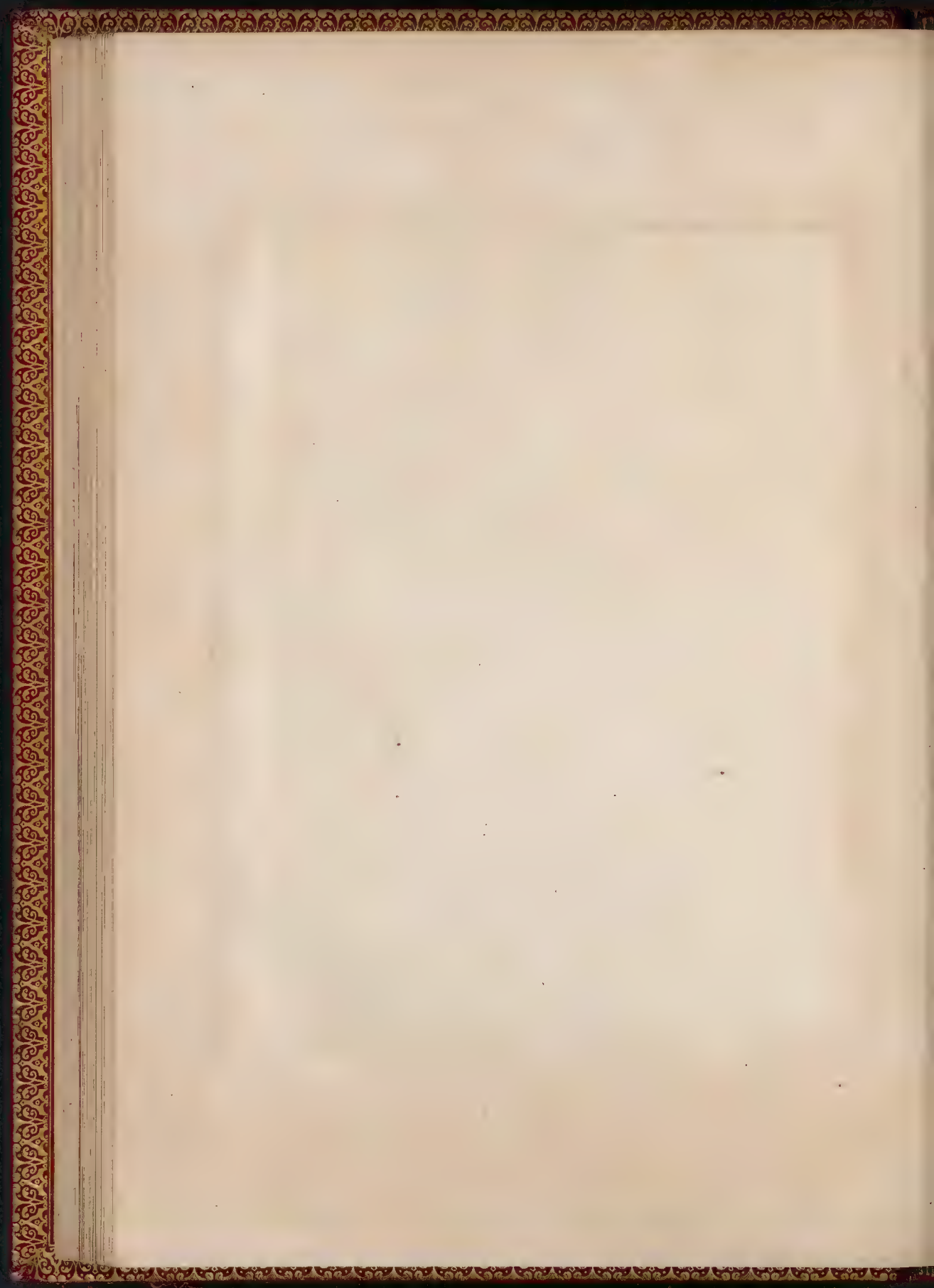




A European View

Published Jan^y 1st 1774 by John Boydell Engraver Cheap-side

Price 6s. 6d.
No 57







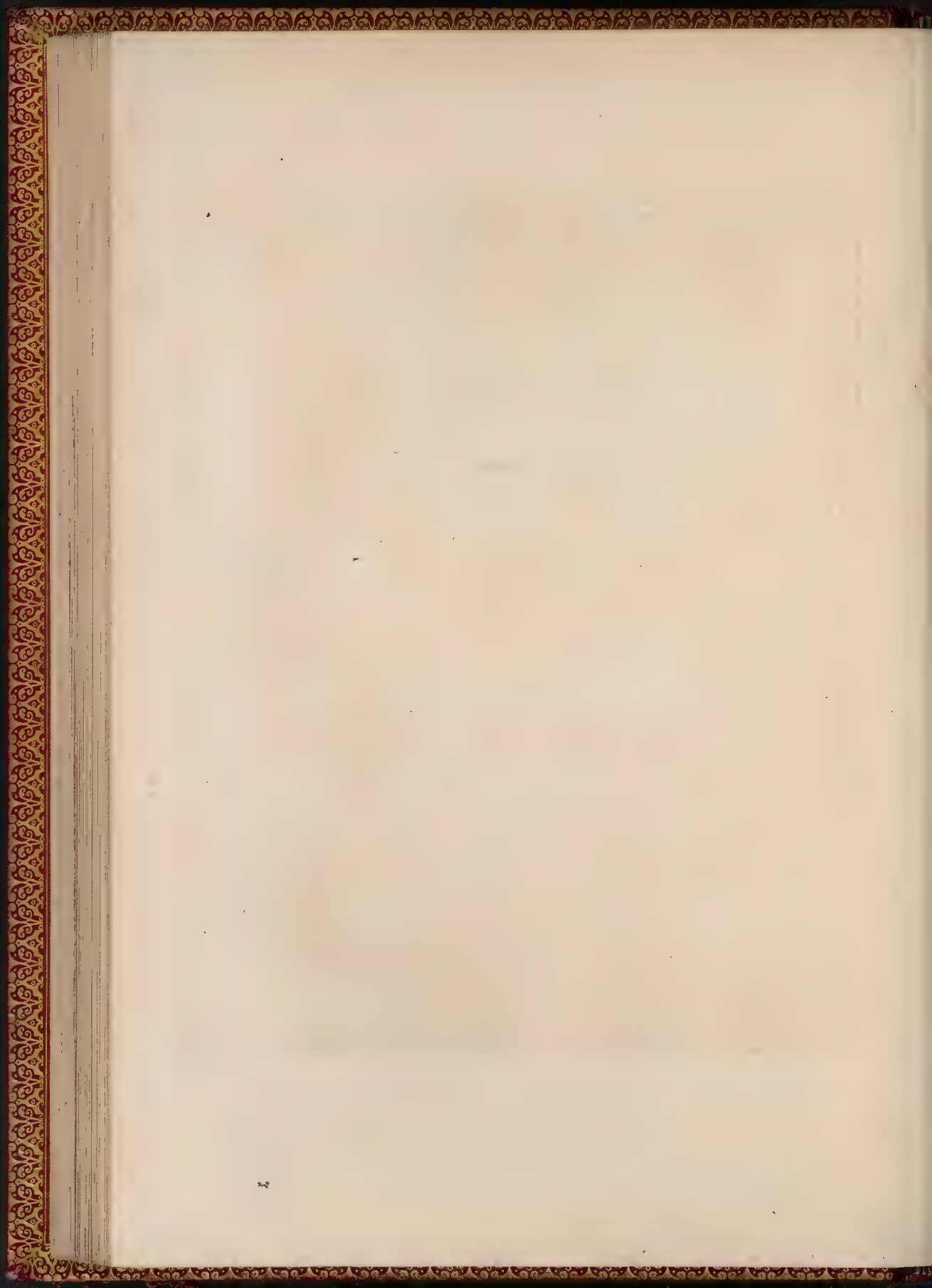


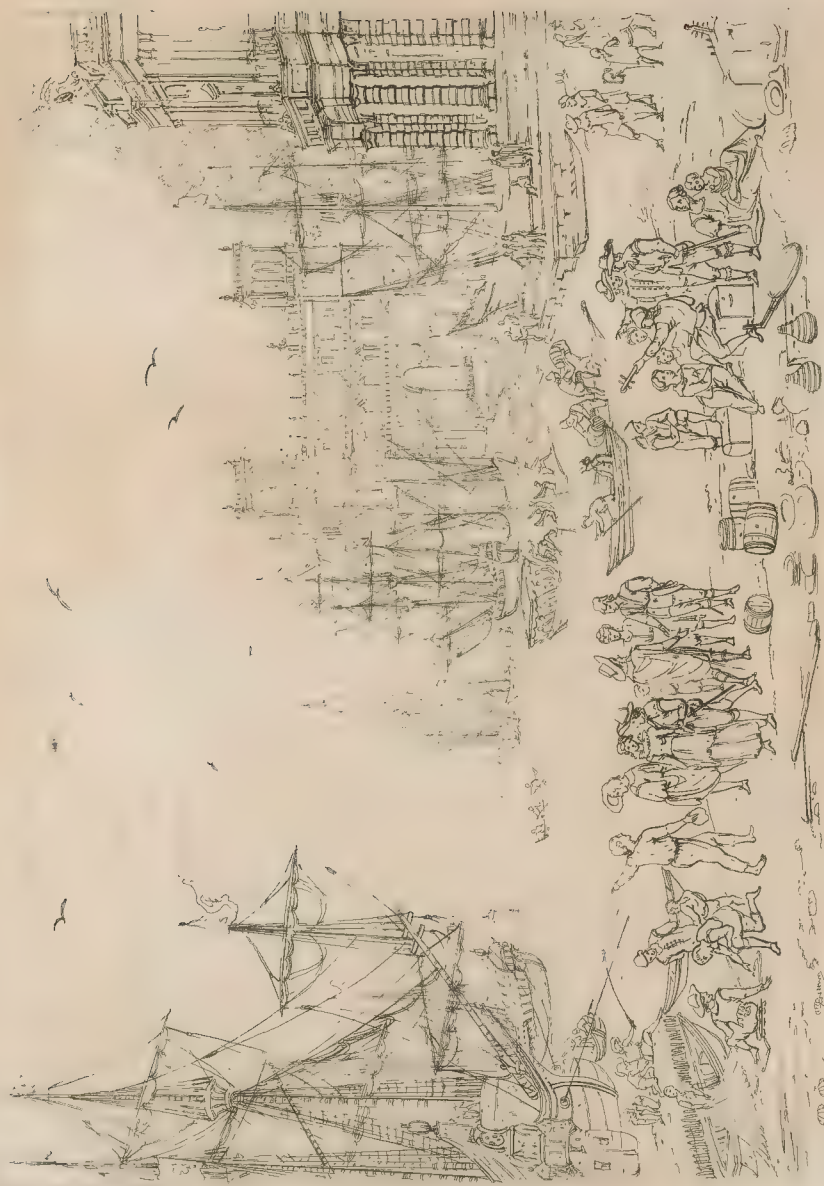
C. de Lorraine

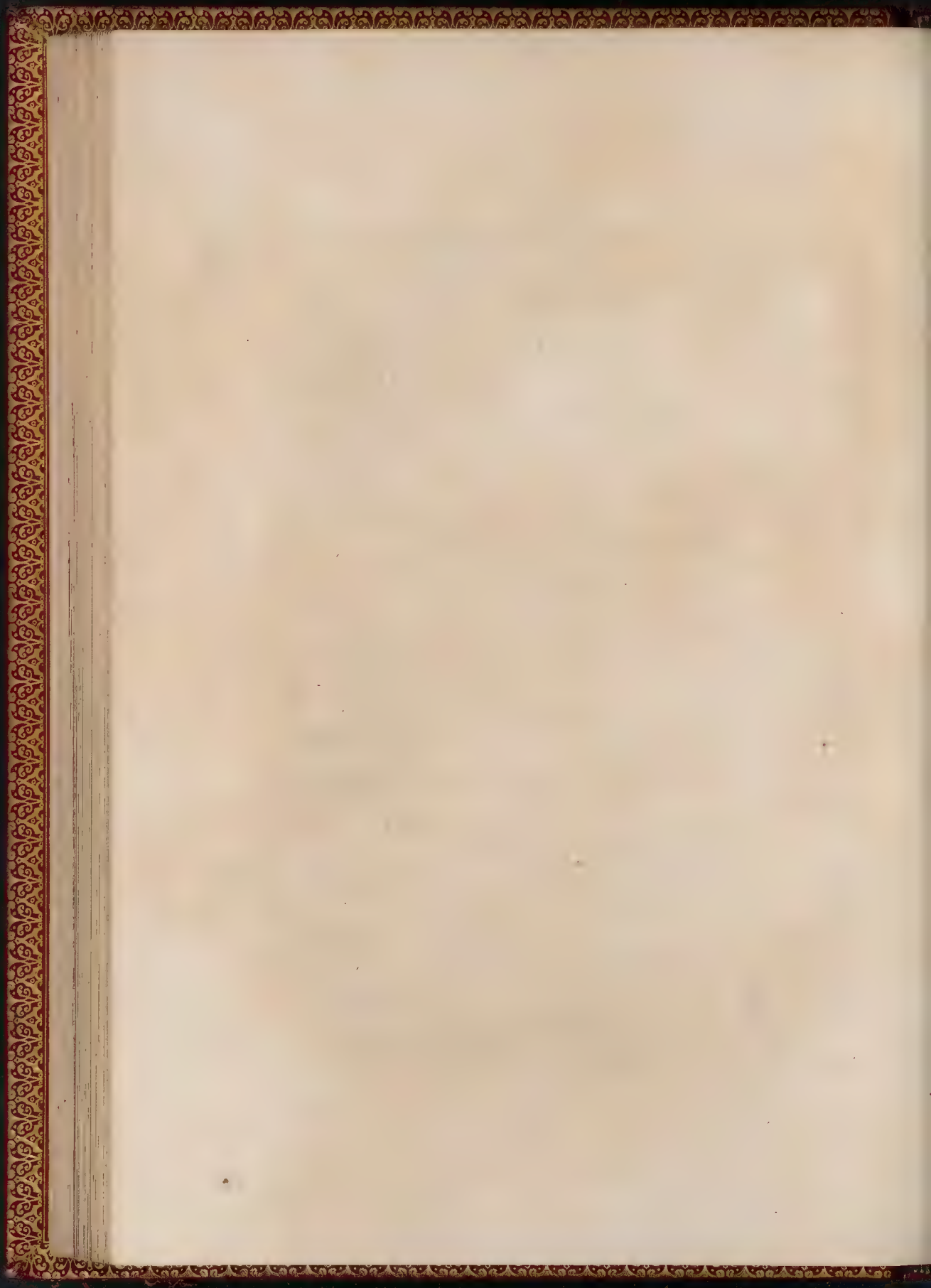
N. 18

Printed and Sold by John Baskett, Surgeon, &c. &c.

P. 1810















R. E. R. in D. L. L.

Printed April 25 1844 by John Boyell Engraver in Chesapeake.

N. 30







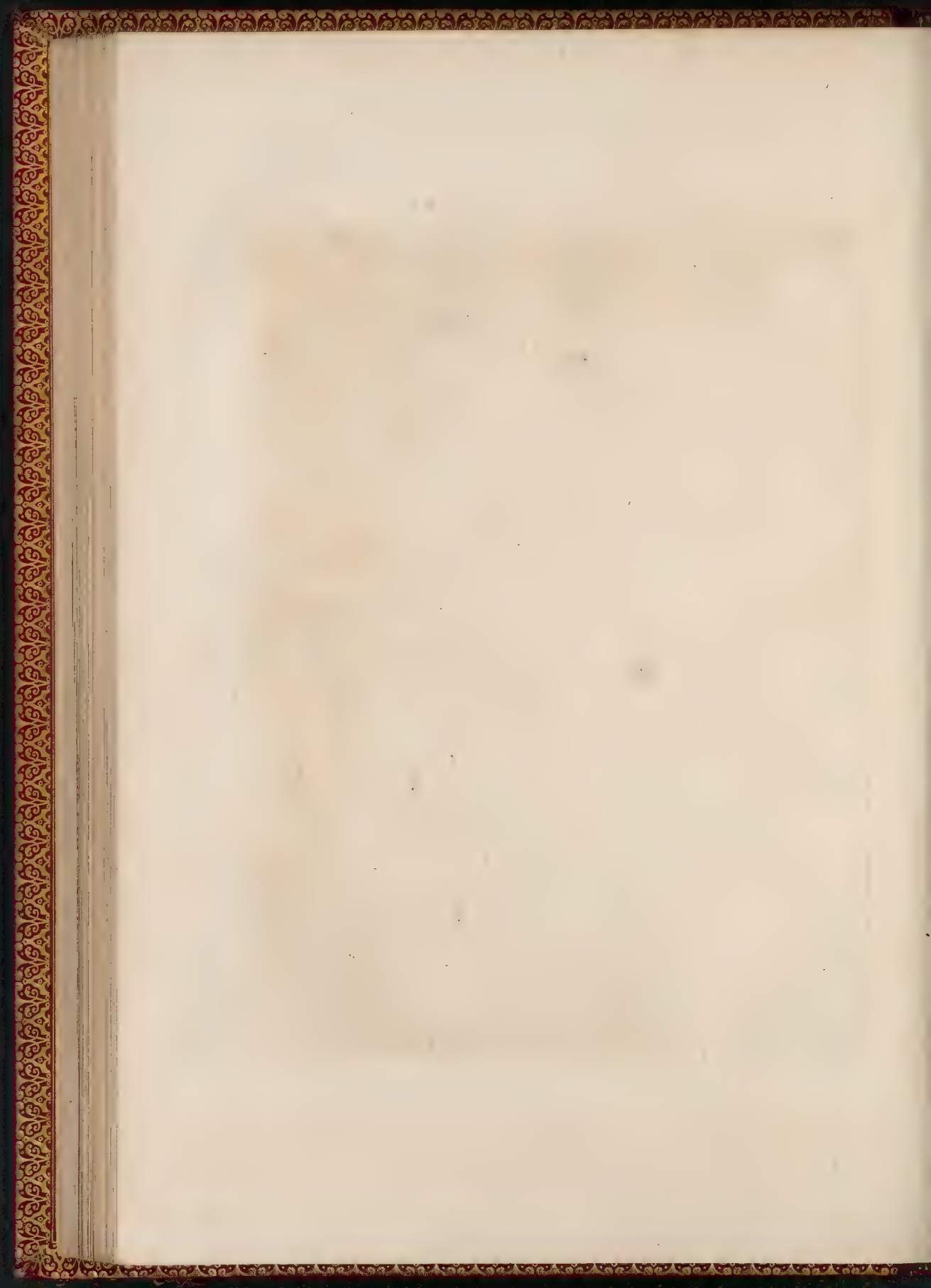


to see the *London* in *harbour*

Nº 31

Published & sold by J. A. G. Jones, Bowdell, Finsbury, & Newgate

to see the *London* in *harbour*









Veduta di Empore della

N. 32

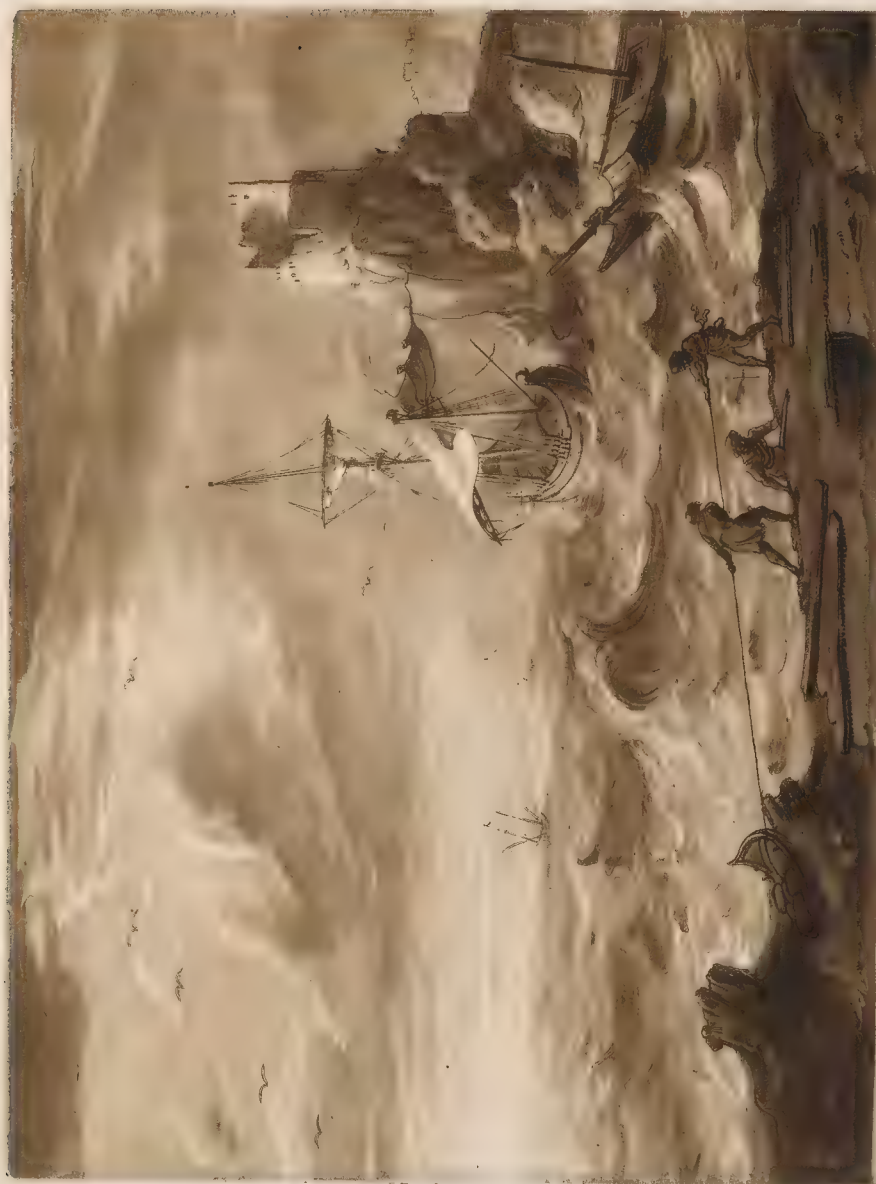
Publicato Aprile 25 1774 per John Bascall, Graveur in Vues, &c.

R. Empore t. 1.





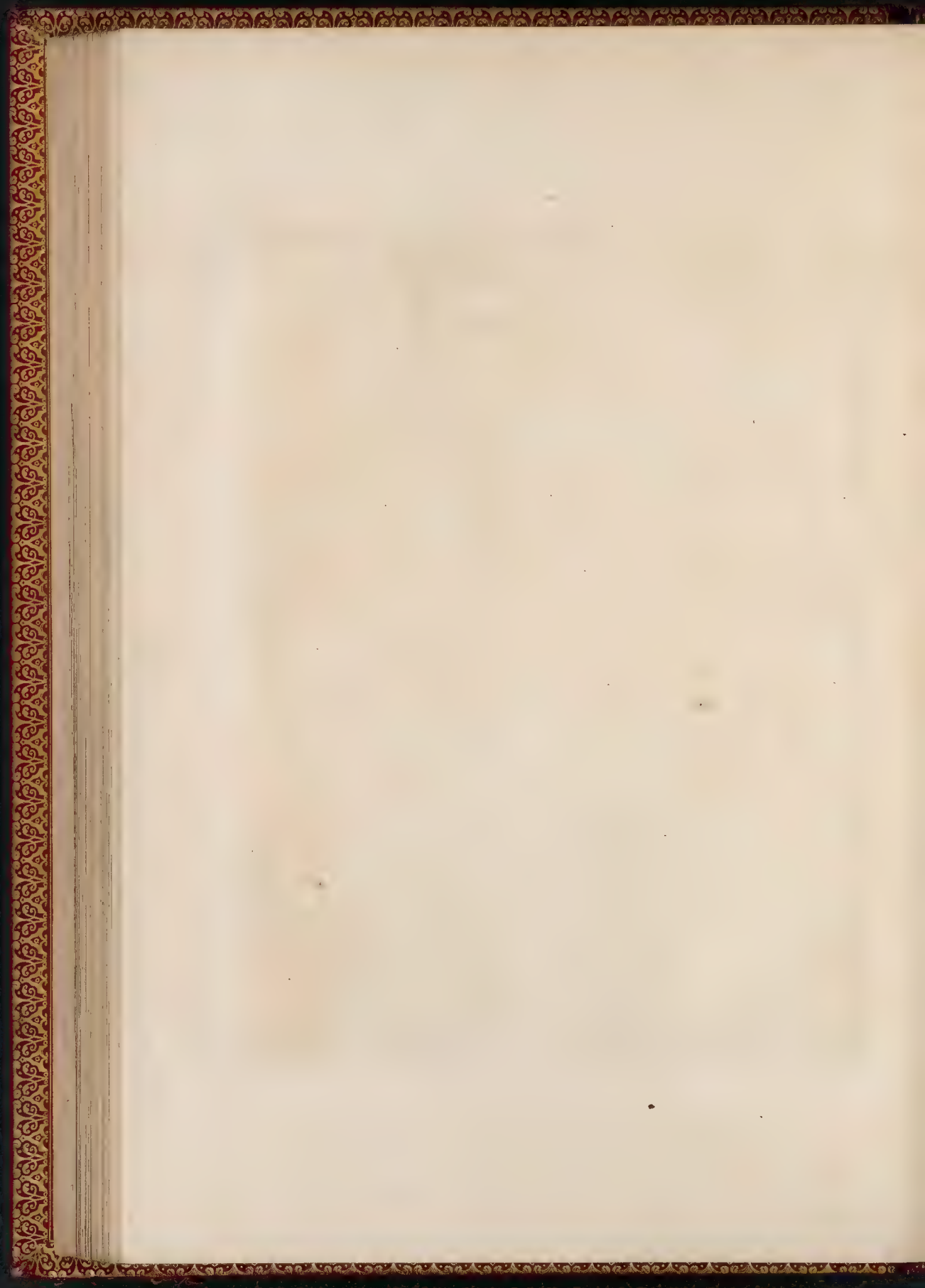




The Destruction of the City of Cheapside
N^o. 13

Published April 25 1774 by John Boydell Engraver in Cheapside

R. H. M. "P. 17"















Recluse in forest

Unsettled April 12th, by Edm. James Esq. at Northampton

N.Y.

Edm. James Esq.









Pl. Lat. in 8vo. N. 36

Printed and Sold by John Boydell Engraver in Cheap-
 side

R. Pappe, F. R. S.















Engraved by J. M. W. Turner

Engraved April 25 1774

Engraved by J. M. W. Turner









As the sun is

Engraved April 25 1771 by John Boydell Engraver in a good

State of Preservation N° 39





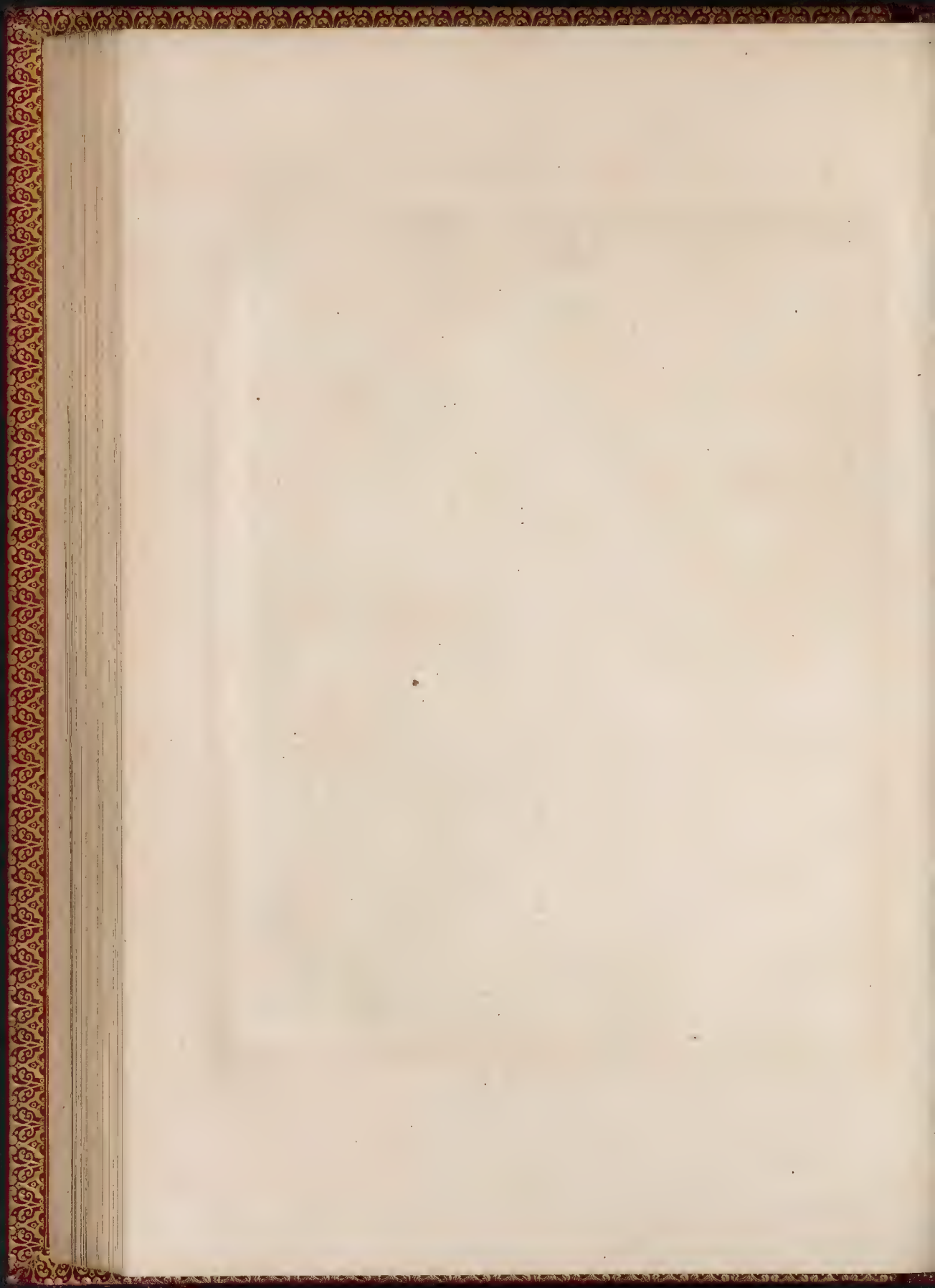


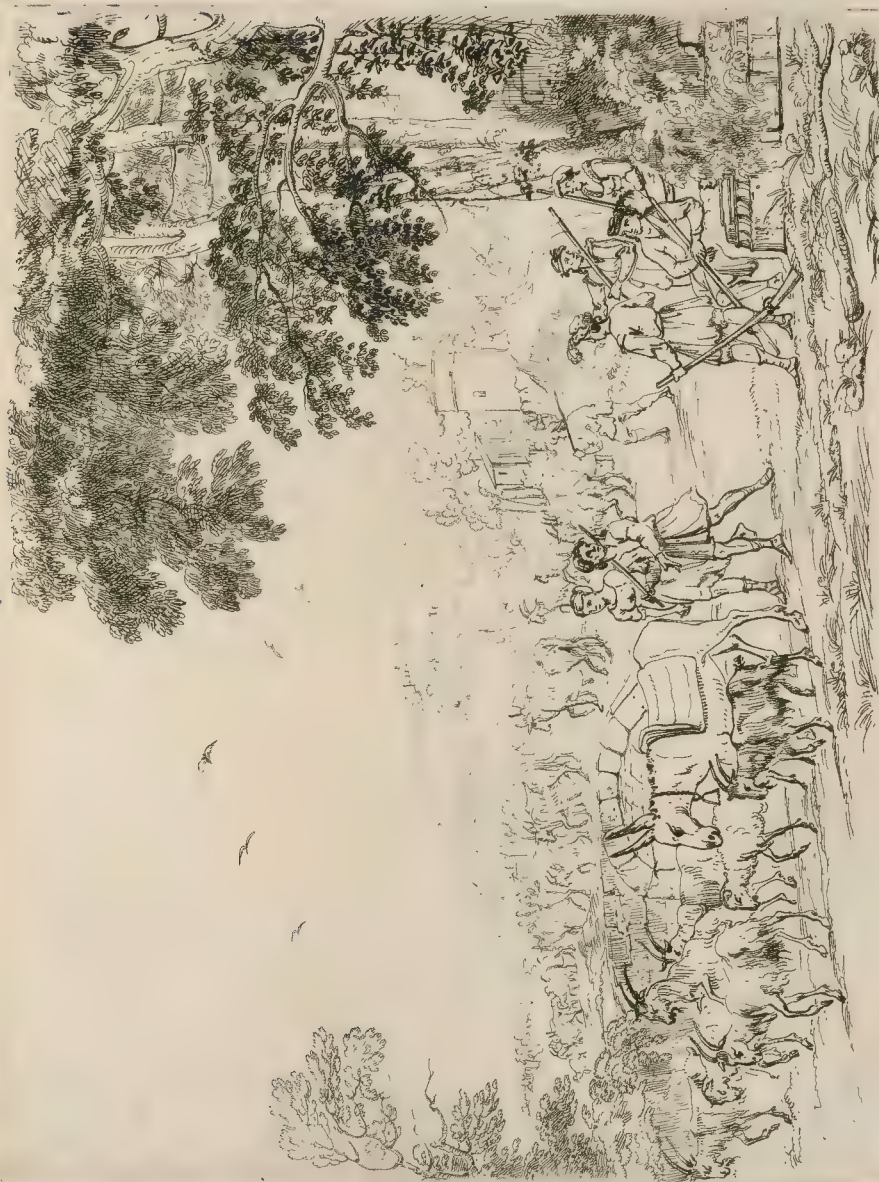


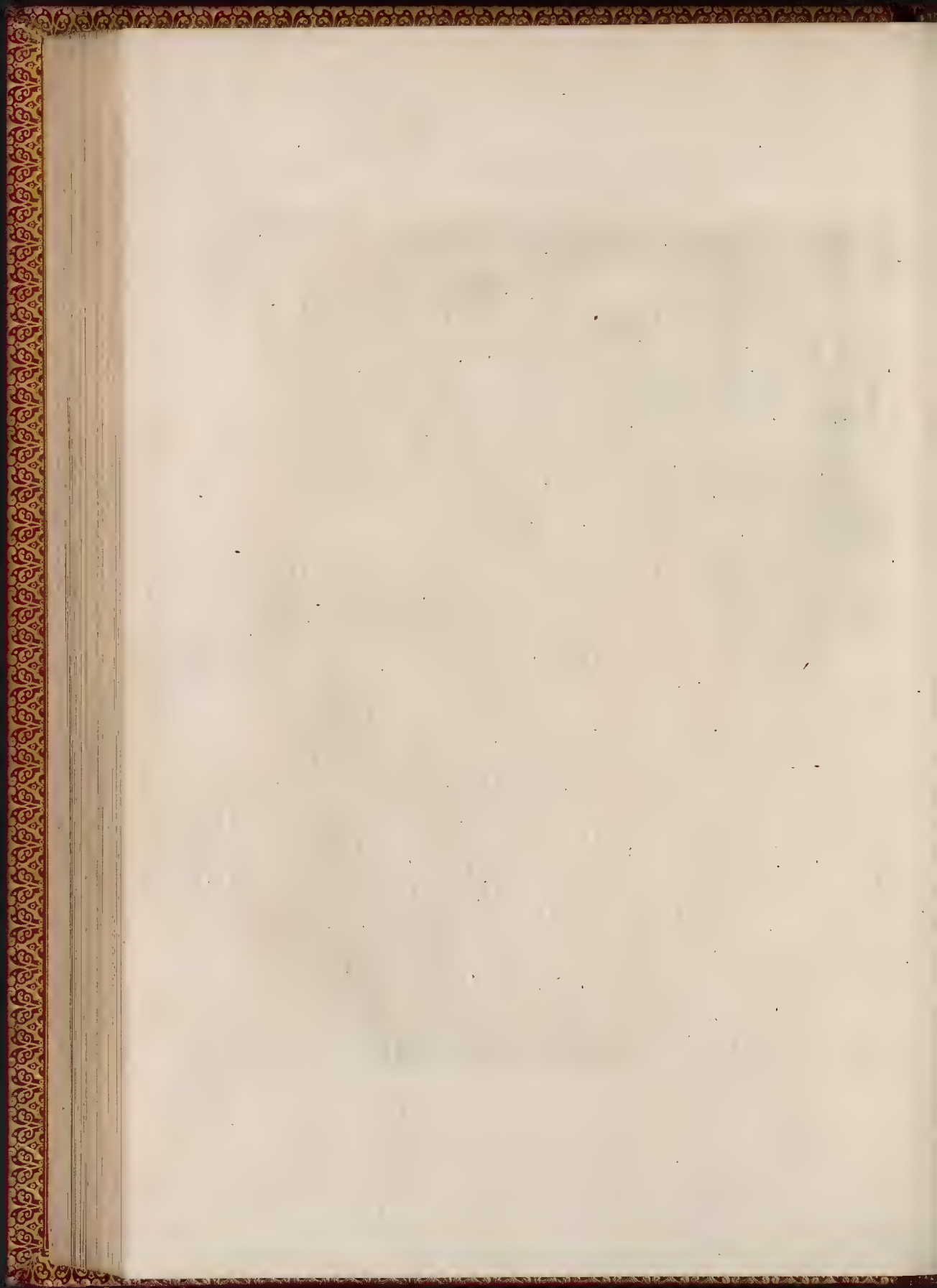
Published by J. B. & Co. N. 40

Published April 25, 1774 by John Basset, King's Printer at the Apollo

R. B. & Co. N. 40





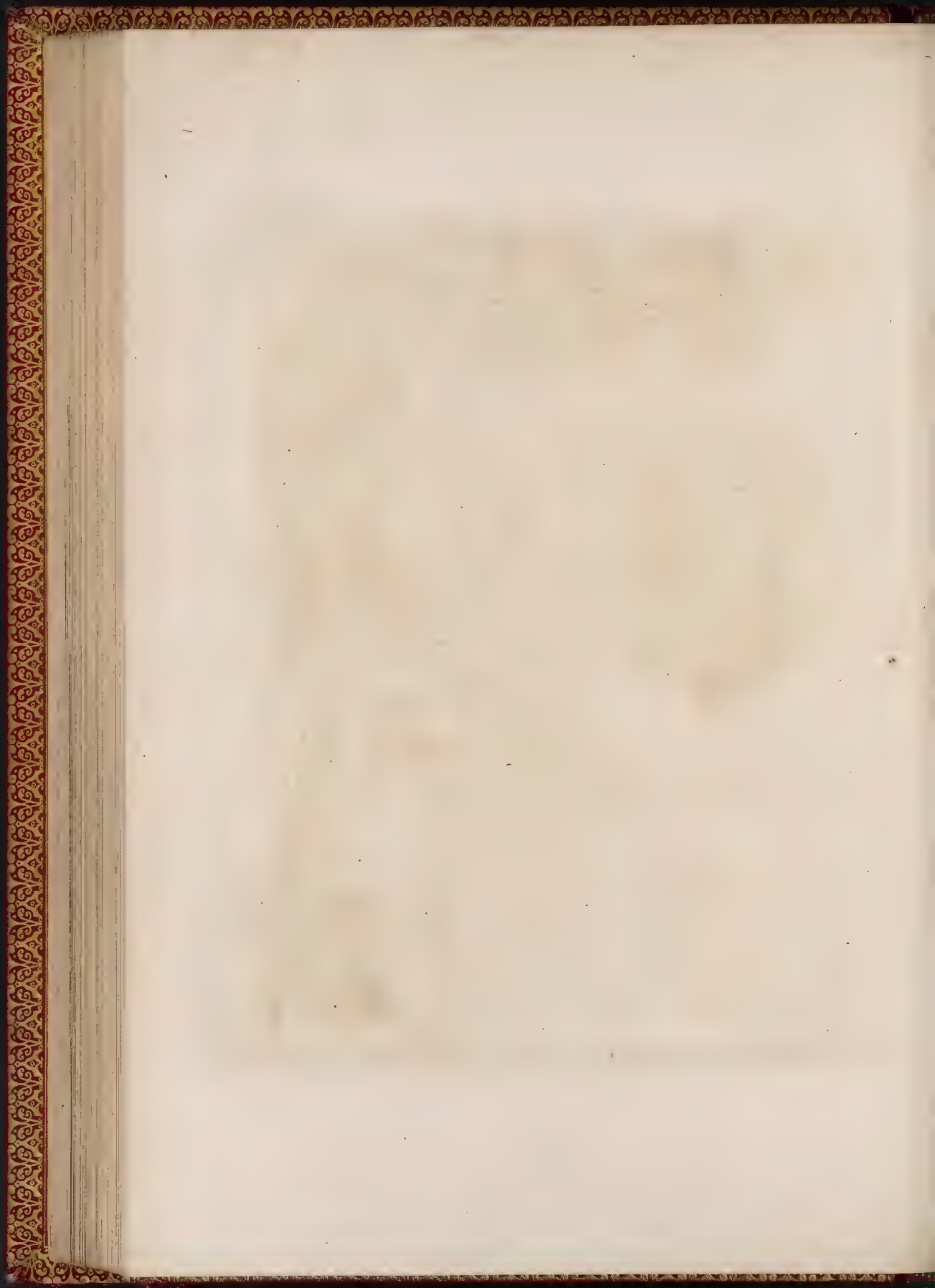




Printed at the L. & C. Press, No. 41

Published Oct 1774 by John Bury in Cheapside

at the Sign of the









Claude Lorraine style

N 42

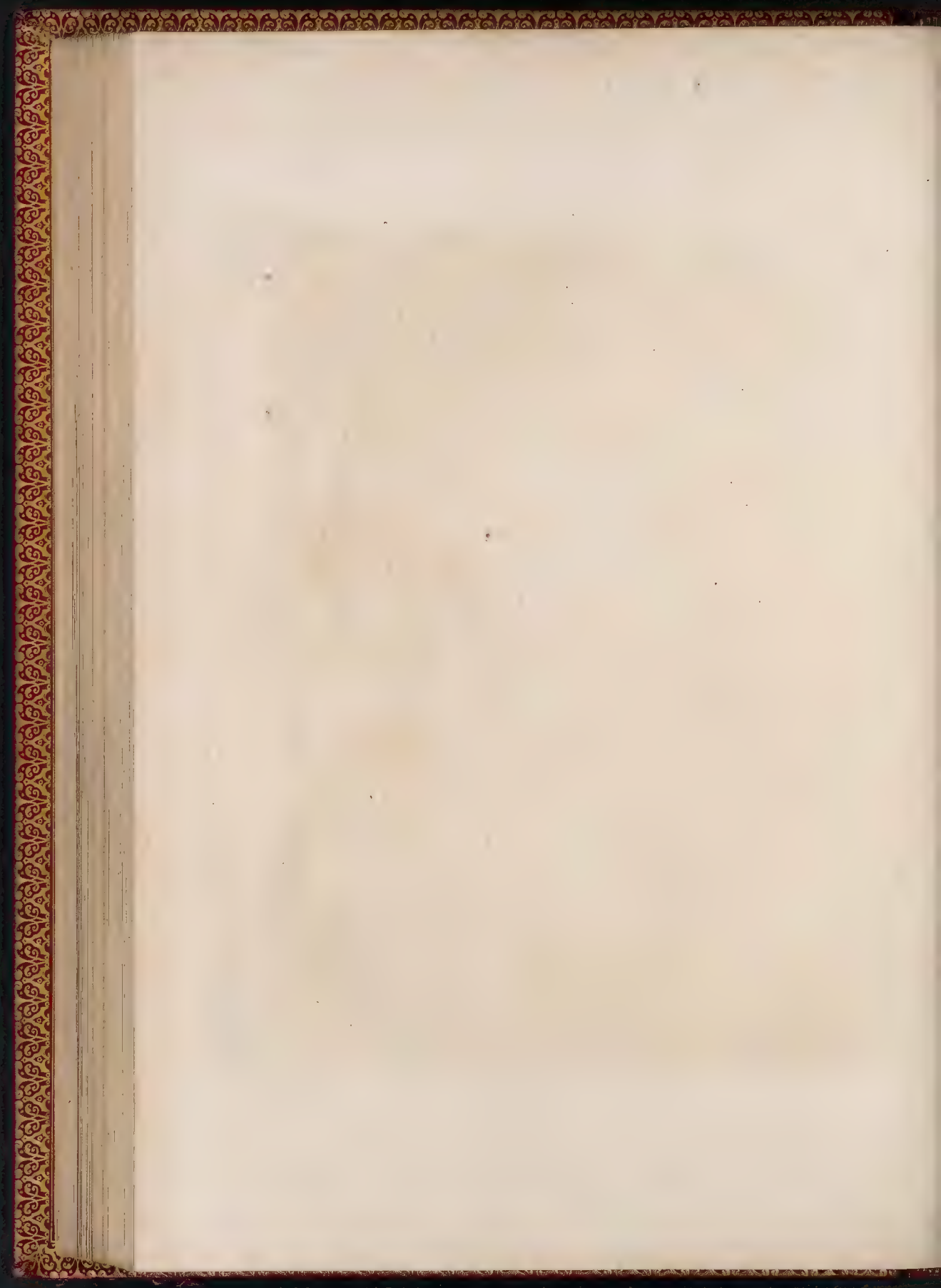
Published Oct. 1774 by John. E. and J. E. Engraver in, Chesapeake

by E. and J. E.

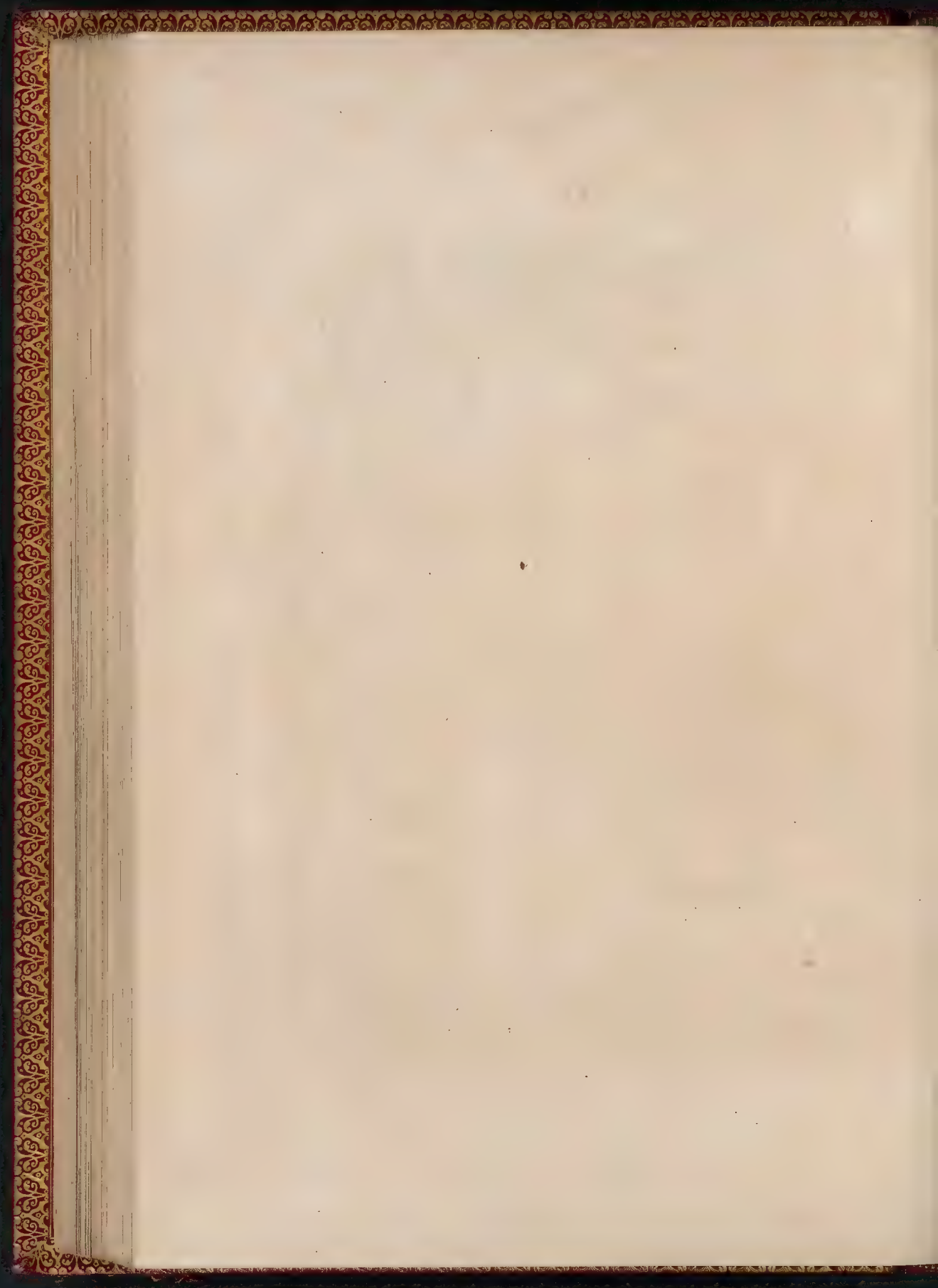




















View of Lonsdale Hall

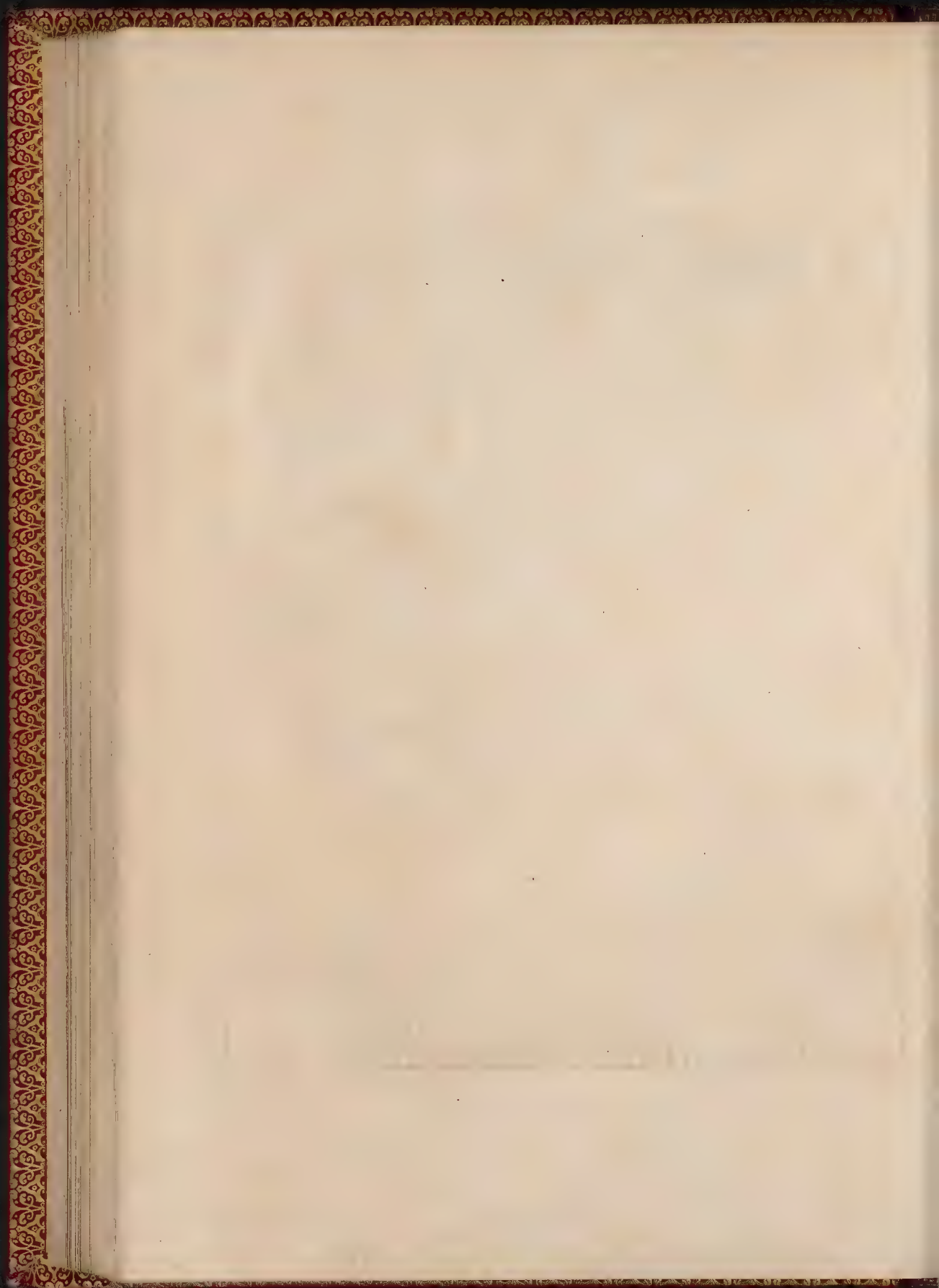
N 45

Engraved Oct. 1774 by John Evelyn Engraver in Cheap-side

R. Edm. P.









W. H. L. L. L. L.

N 46

Published Oct. 1774 by John Boddell Engraver in Cheapside

A. E. L. M. Post









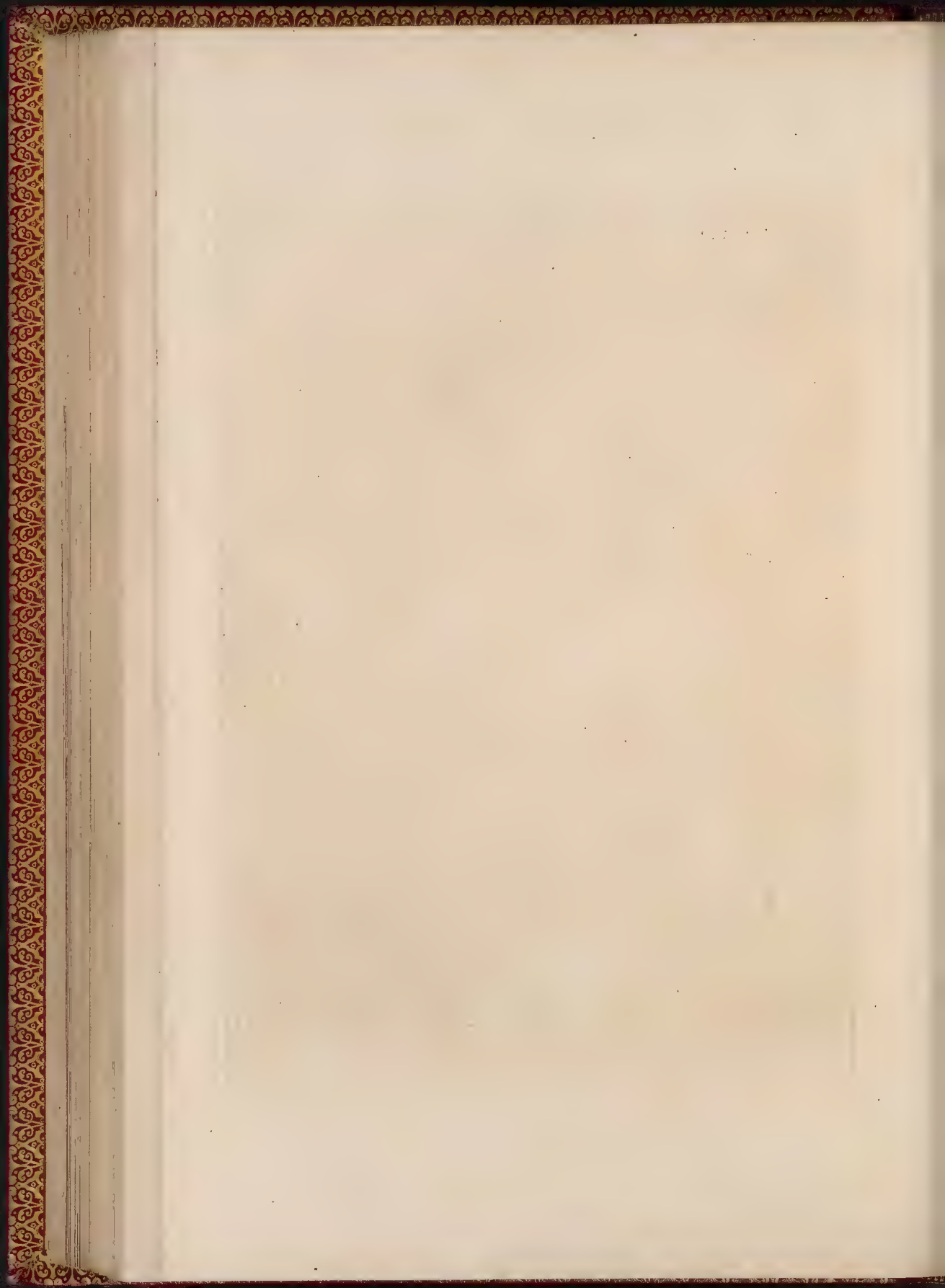




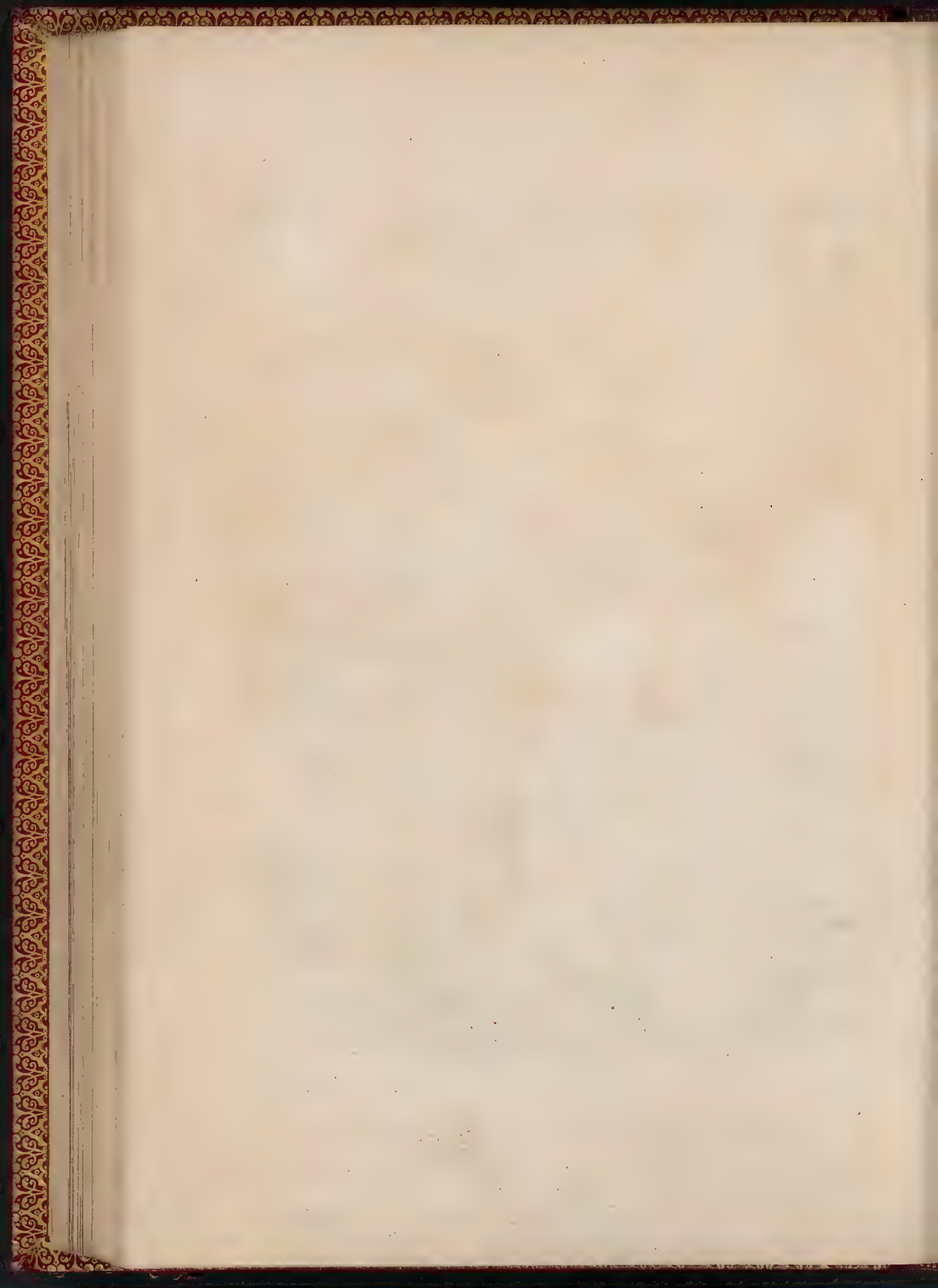




Engraved by J. Boyd & Co. 1777







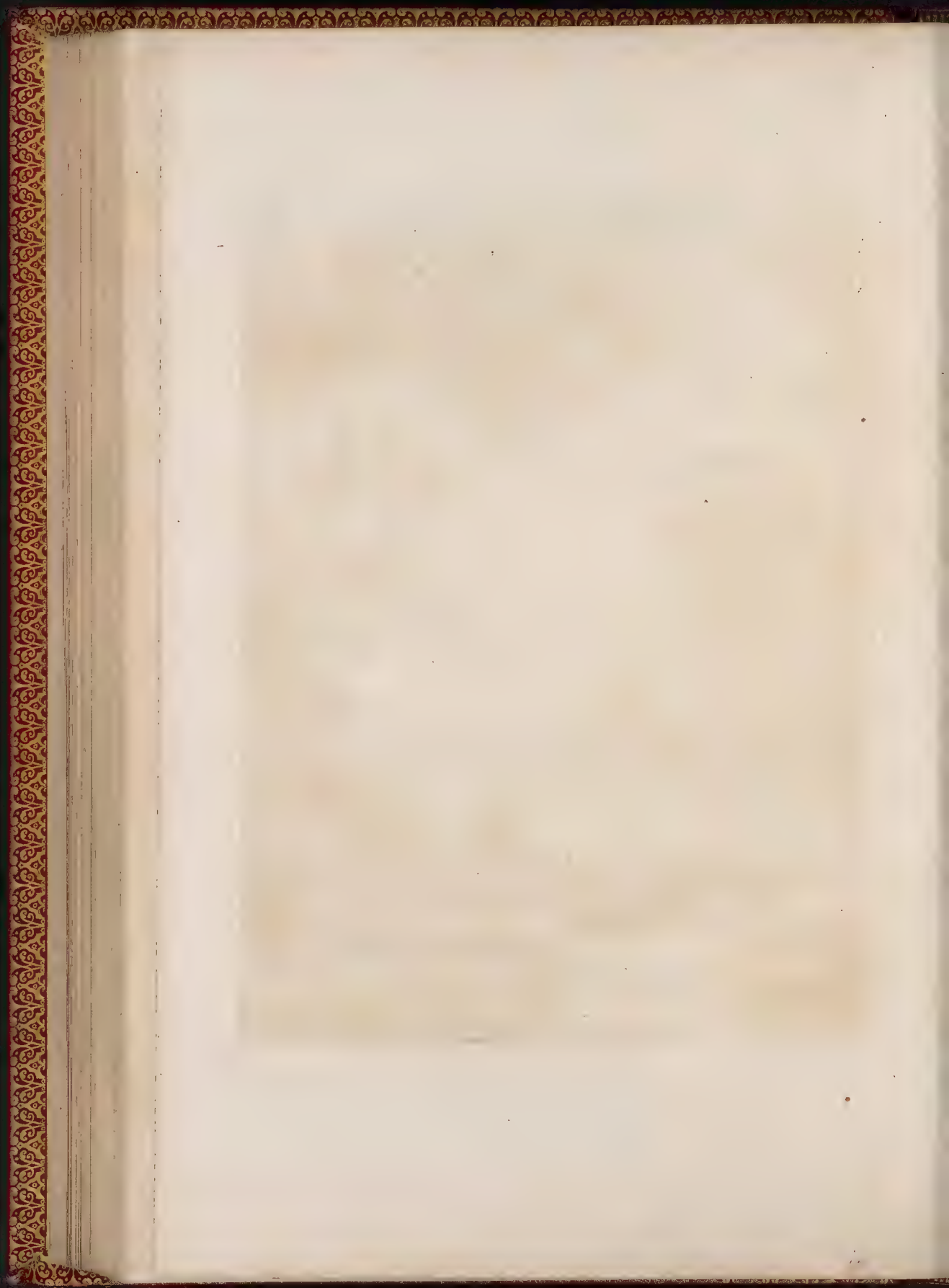














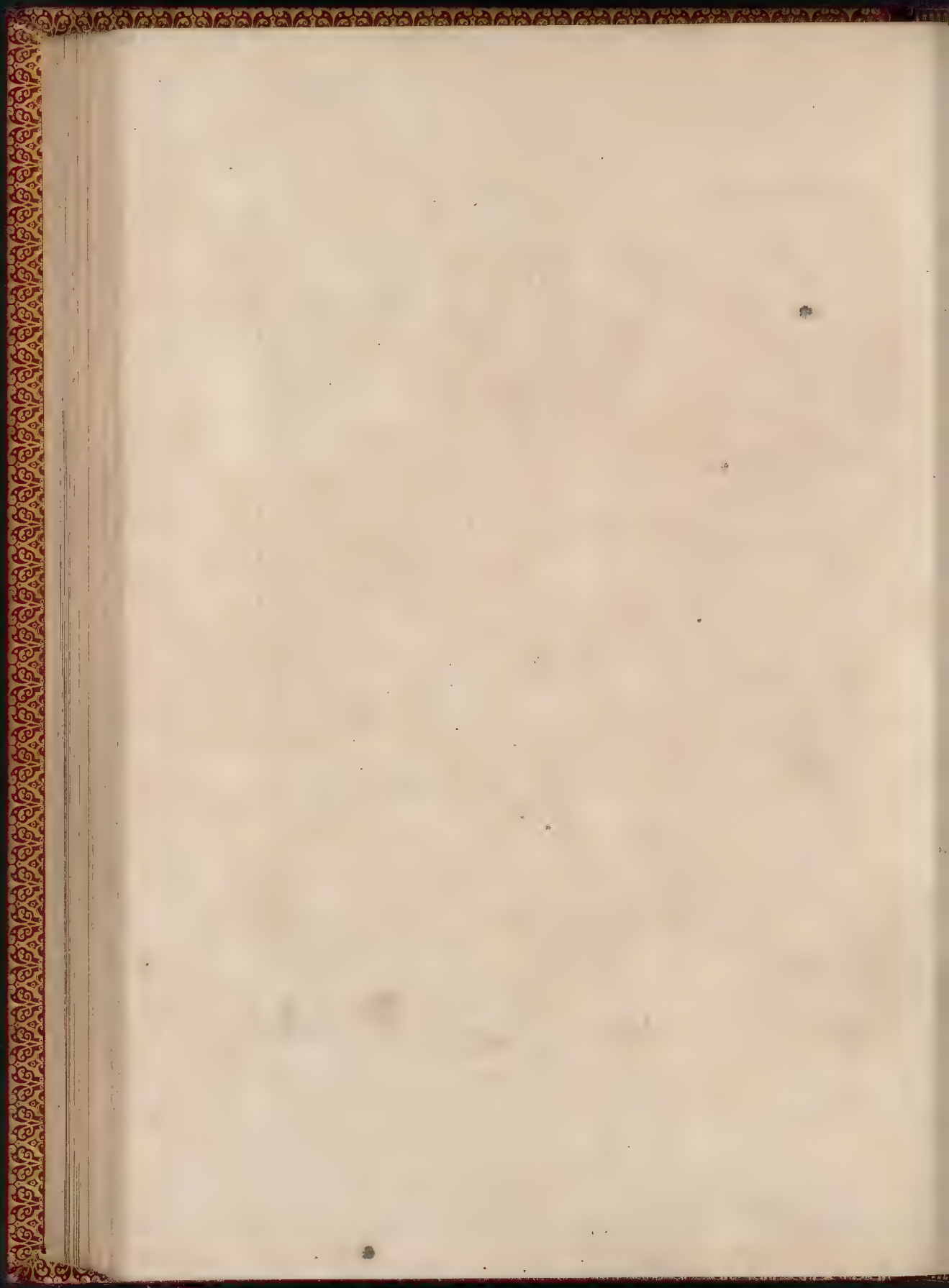
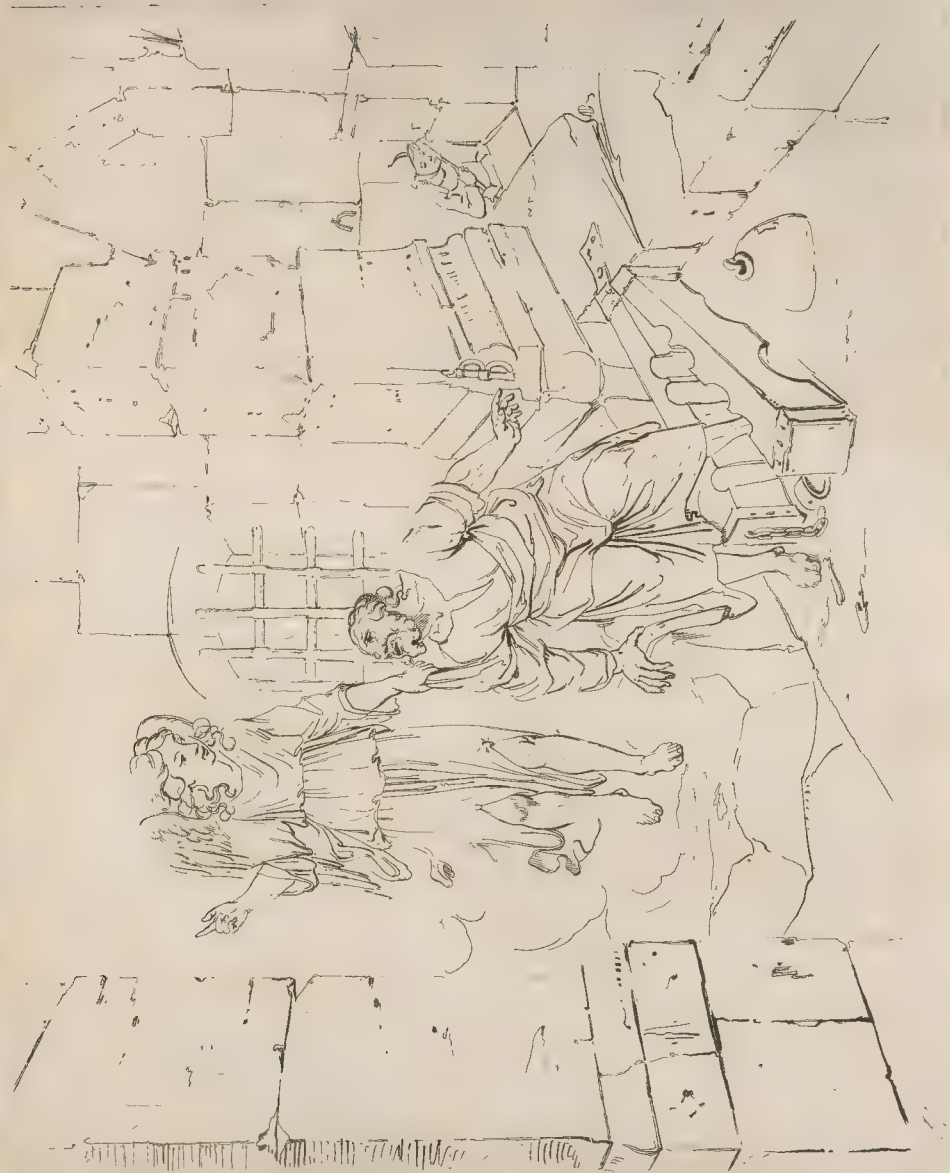


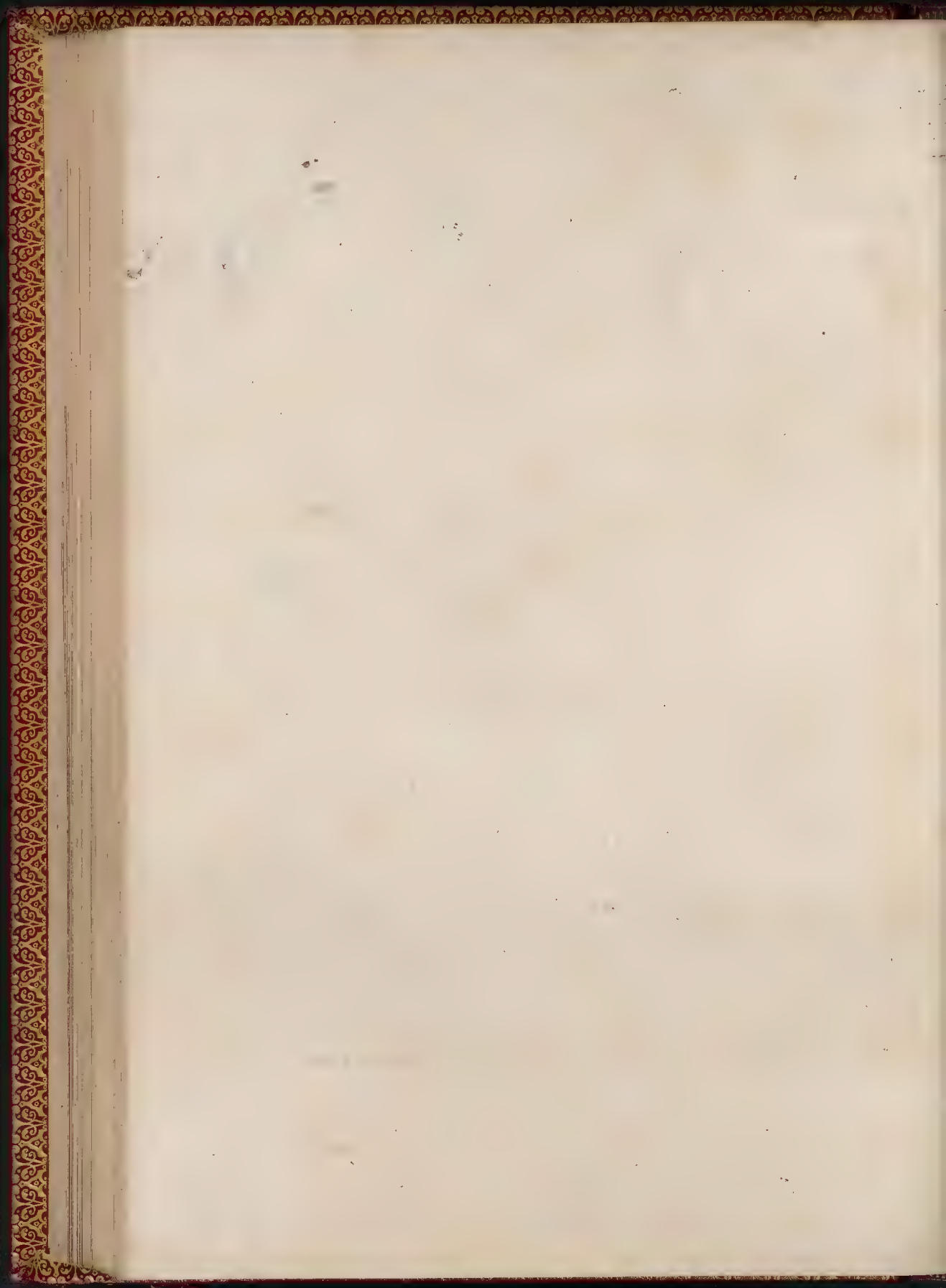


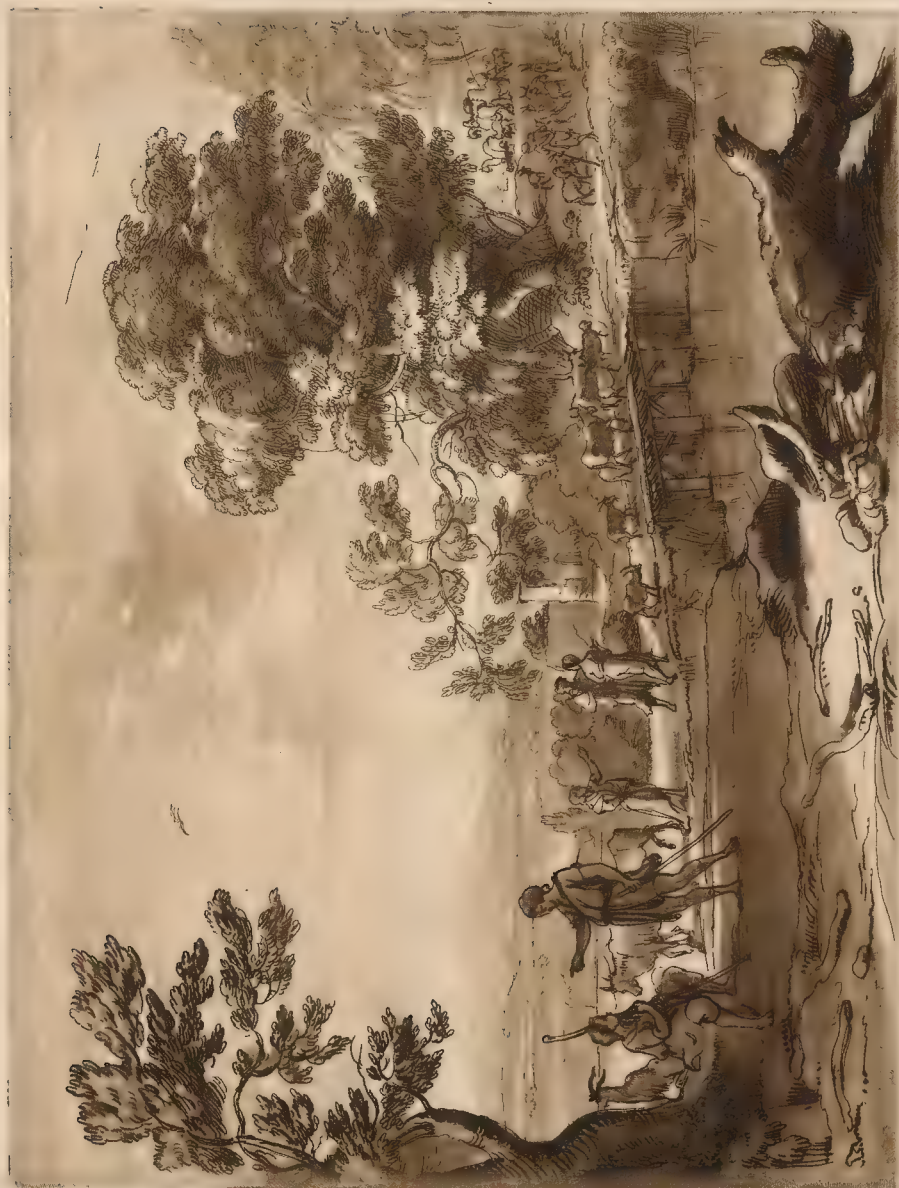
Fig. 1. The interior of the temple of the goddess Isis at Philae.

See also p. 100.









Great Lakes, 1842

N° 32

Published by J. A. Bell, Esq., at a Glenside

at a Glenside









The Cave of the Nymphs, near the Temple of Apollo, at Delphi.
 From a drawing by J. Smith, Esq.







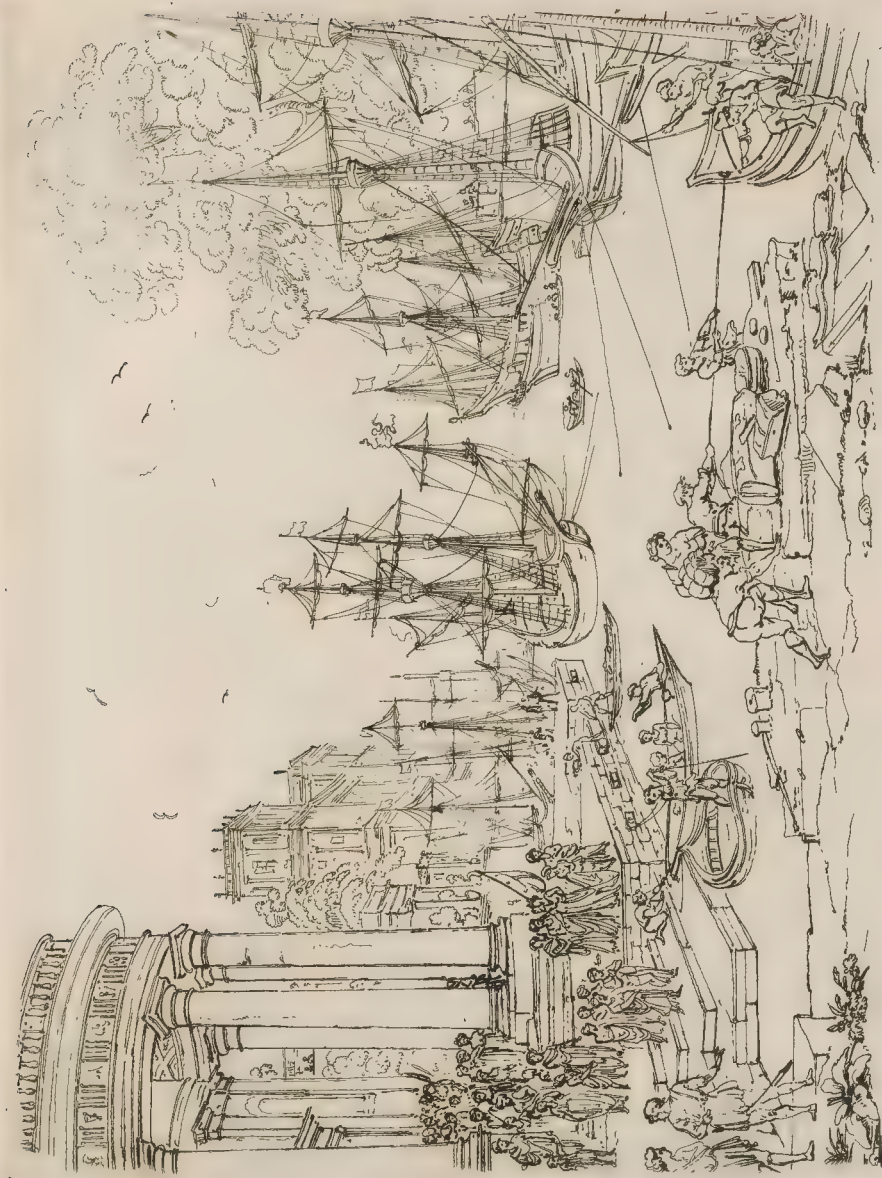


10

P_1, \dots, P_n and $A = \{x \in X : P_1(x) = 1, \dots, P_n(x) = 1\}$.

10















with the landscape N° 16

Printed & sold by John Baylell Engraver at the Royal Academy

P. Evelyn's Print









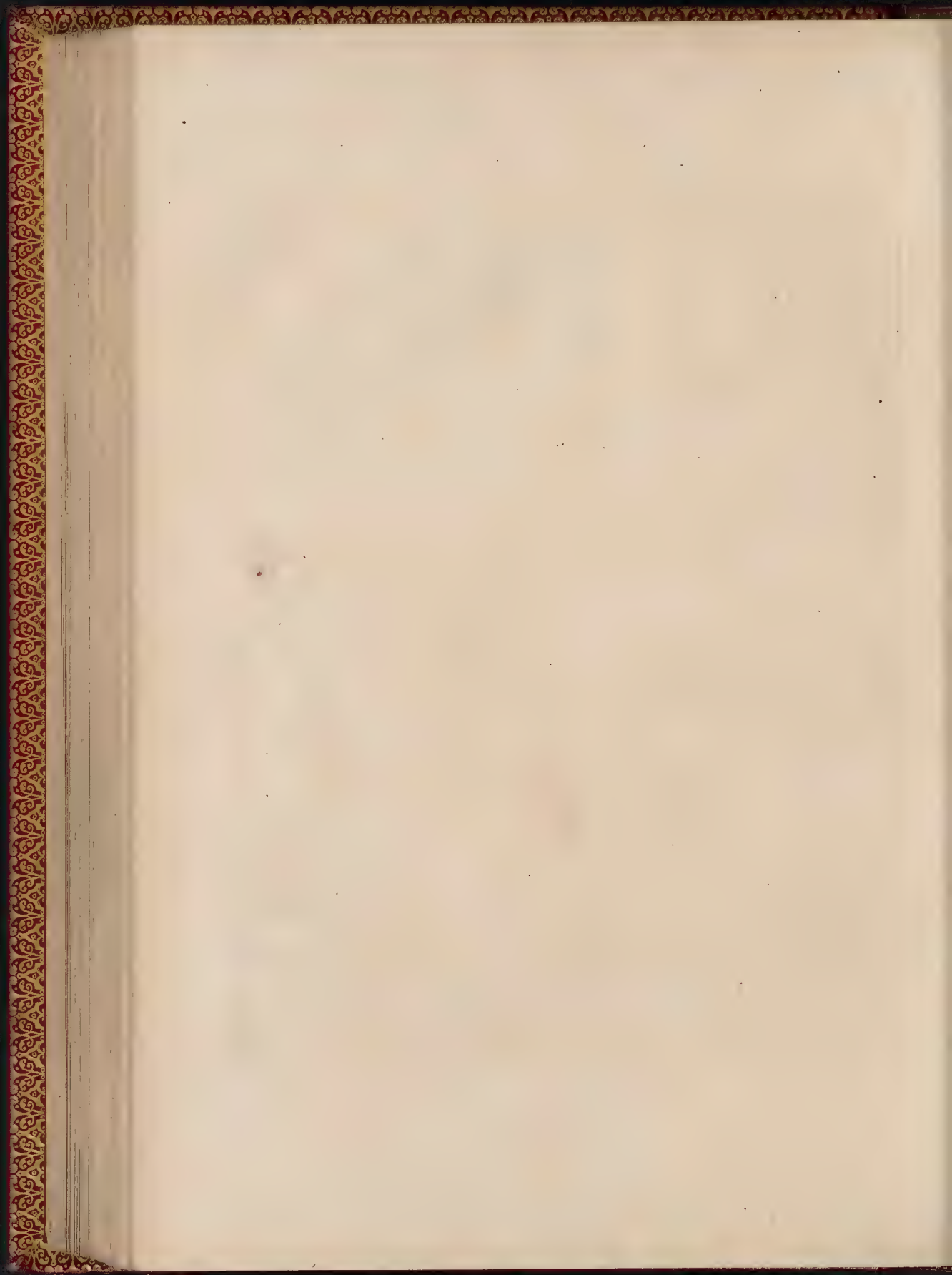
L. Far. East

Published Aug. 1774 by L. Rowland Topham & Co. in the Strand

C. J. & J. W. in the Strand
N^o 11









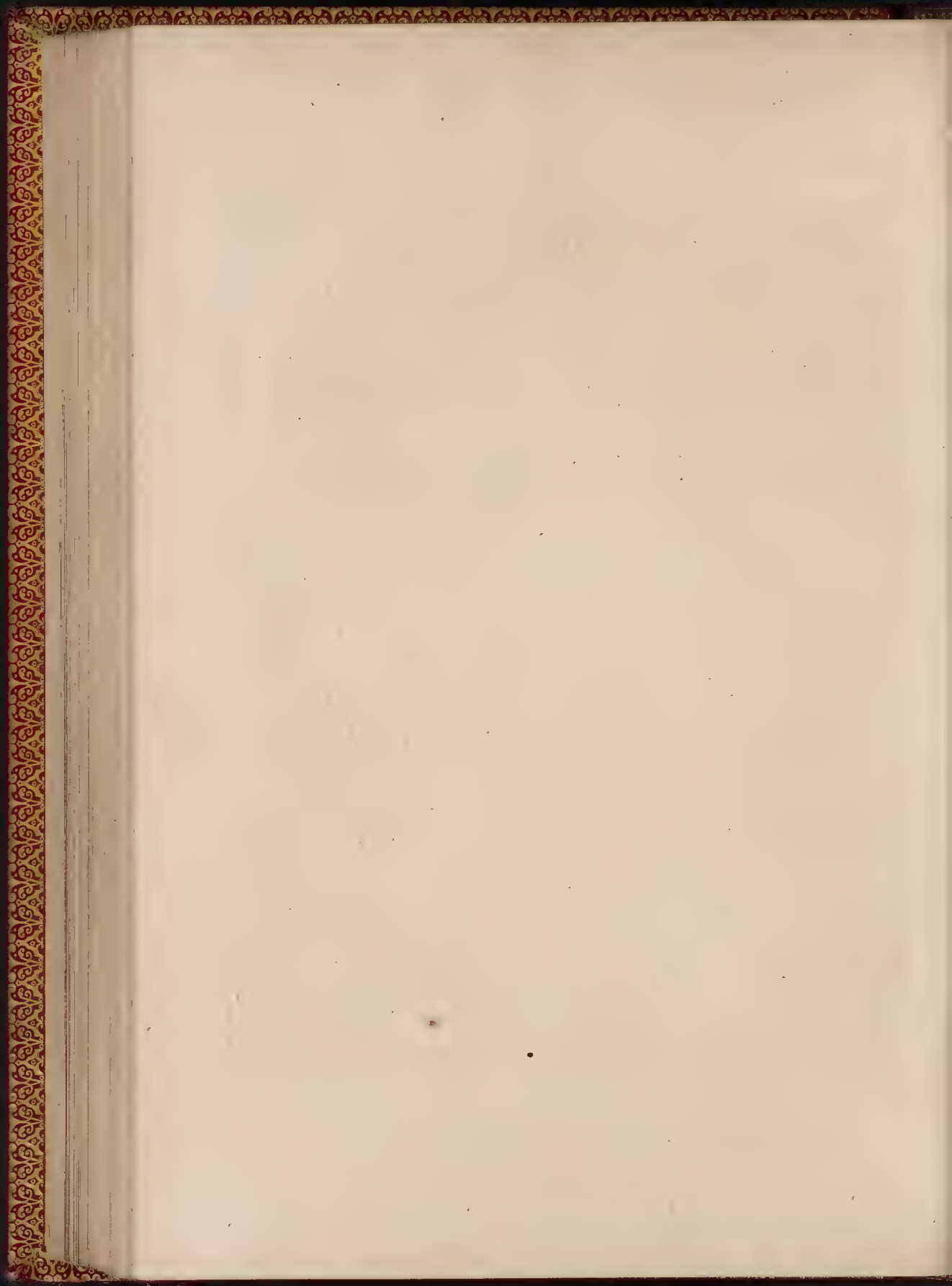
THE UNIVERSITY OF CHICAGO

Publisher Alexander's 1774 John B. and Francis, Philadelphia

10









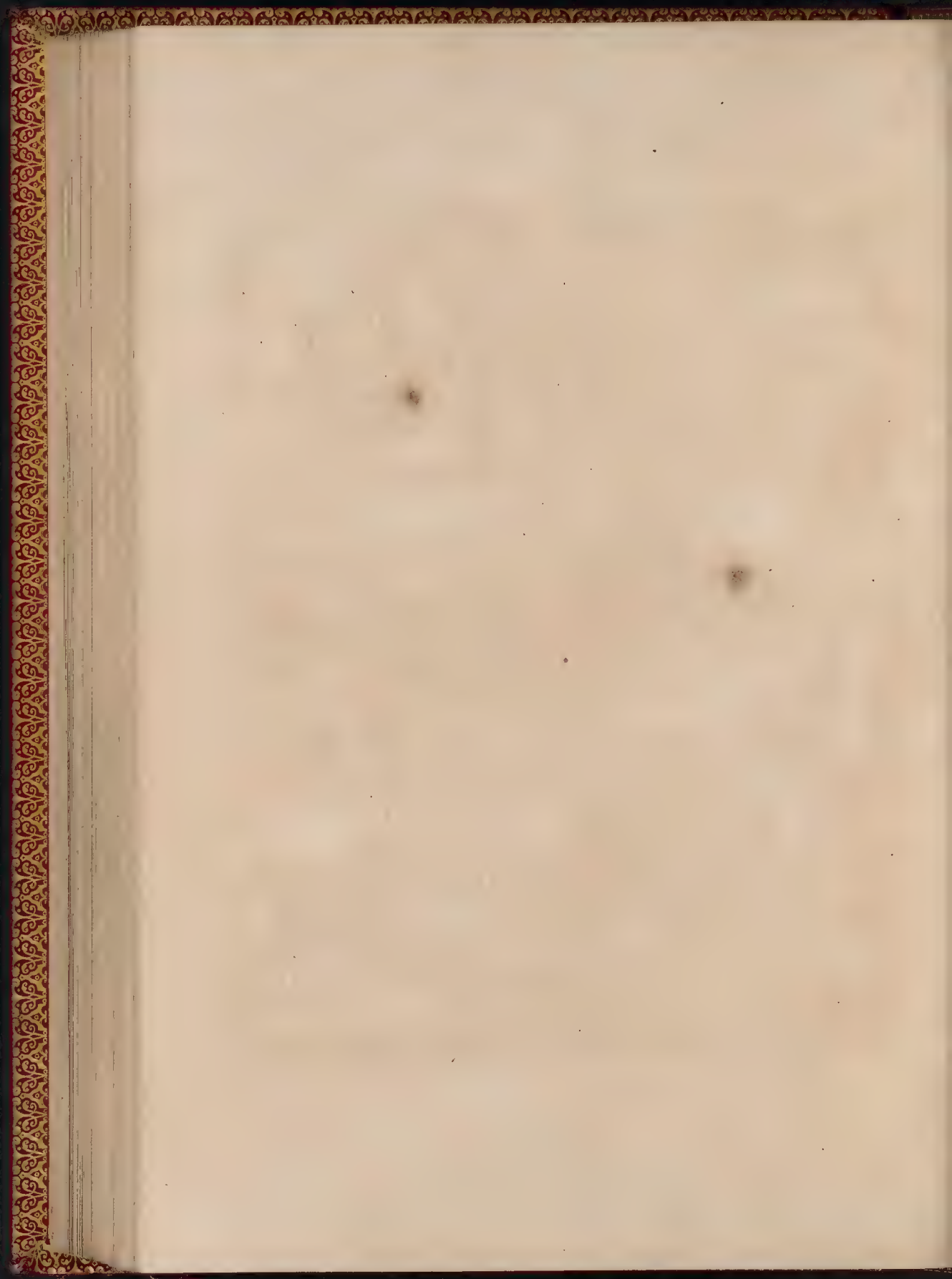
A. E. C. C. En. t

Painted Aug. 1774 by John Boydell Esq. for the Company

Standa to Lorrain delin N^o 59





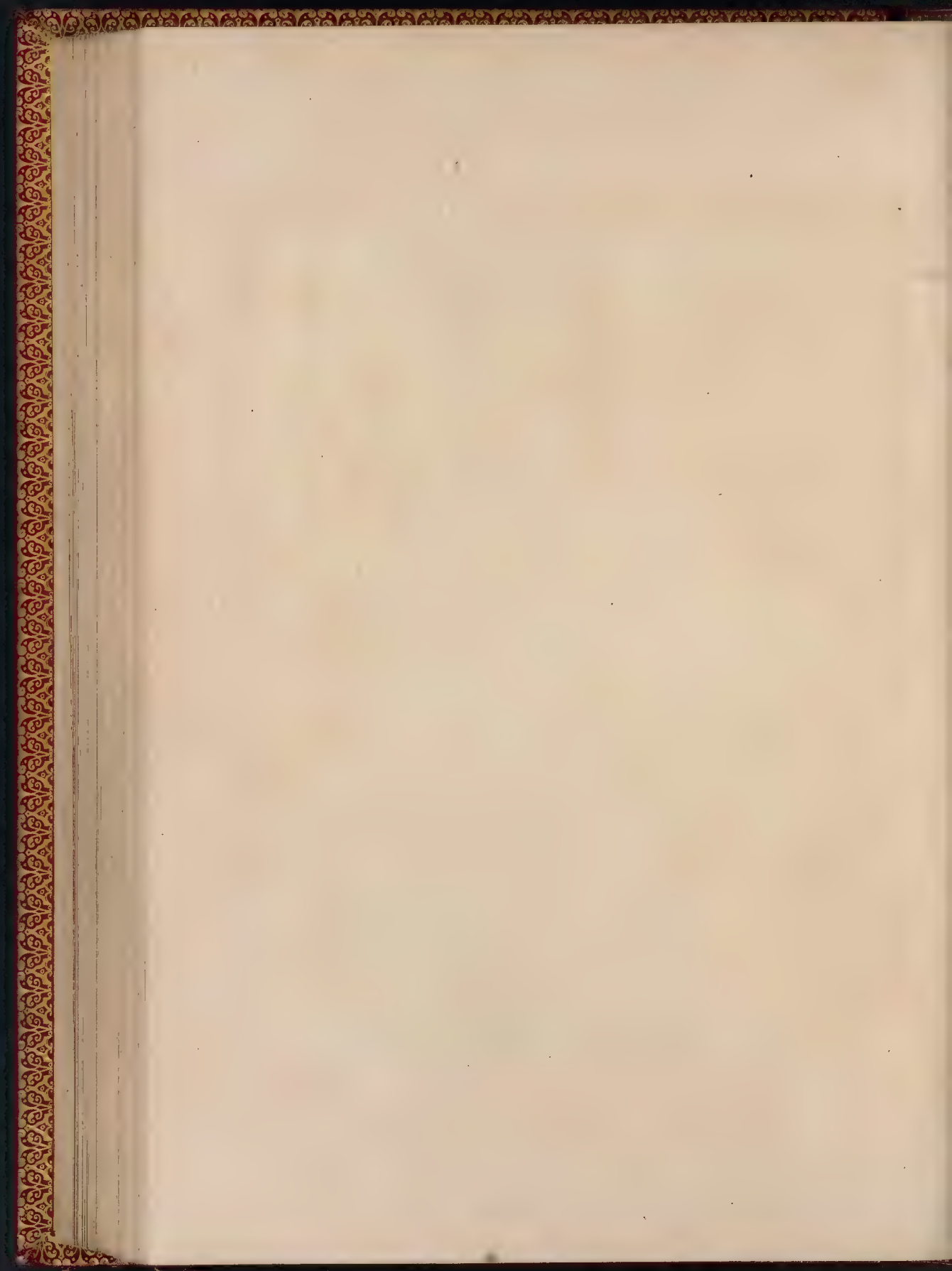


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32

POISSON, J. A. 1974. *Journal of the Royal Society of Medicine* 67: 1-10.

RE, cl, m, F

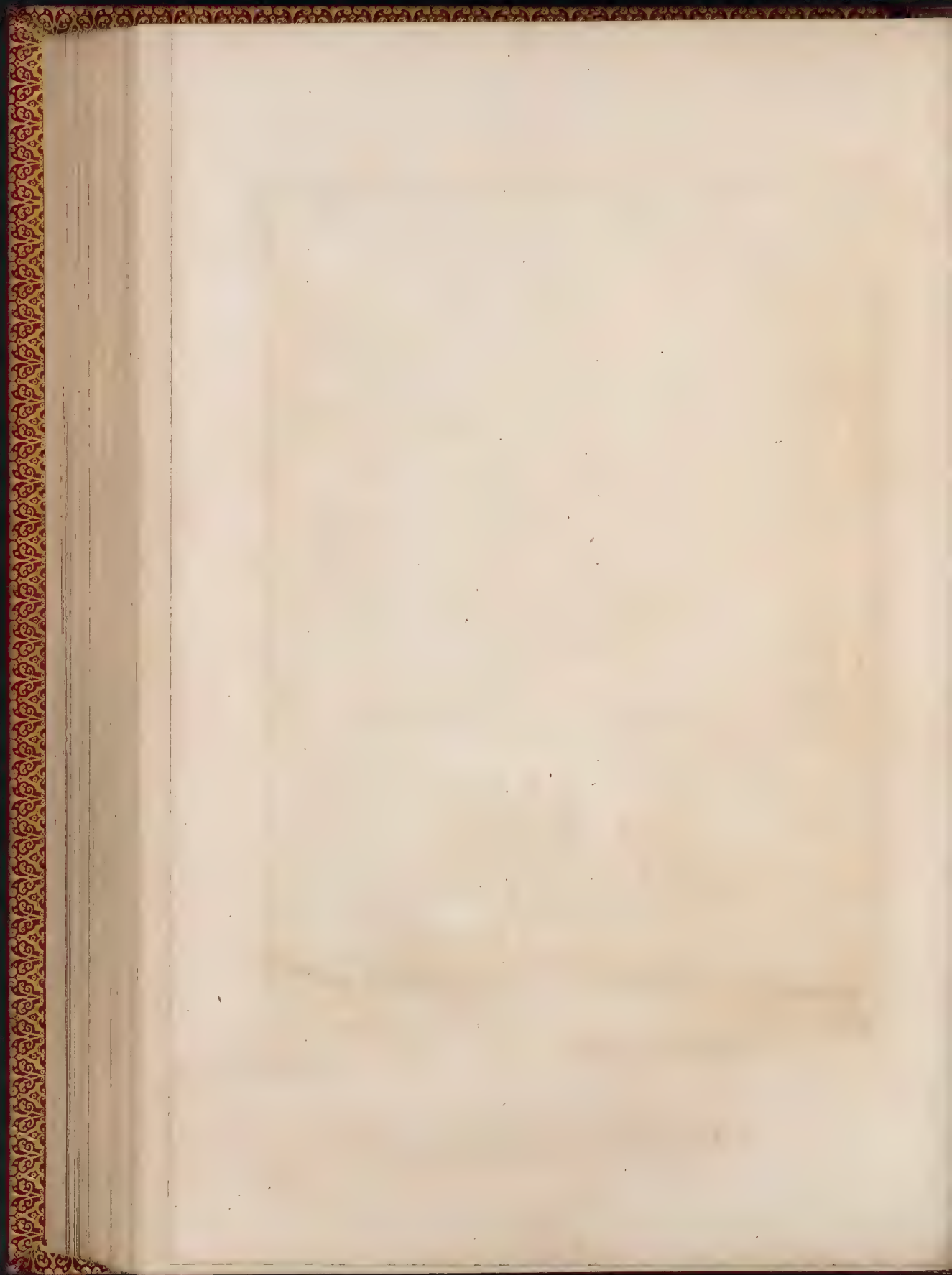




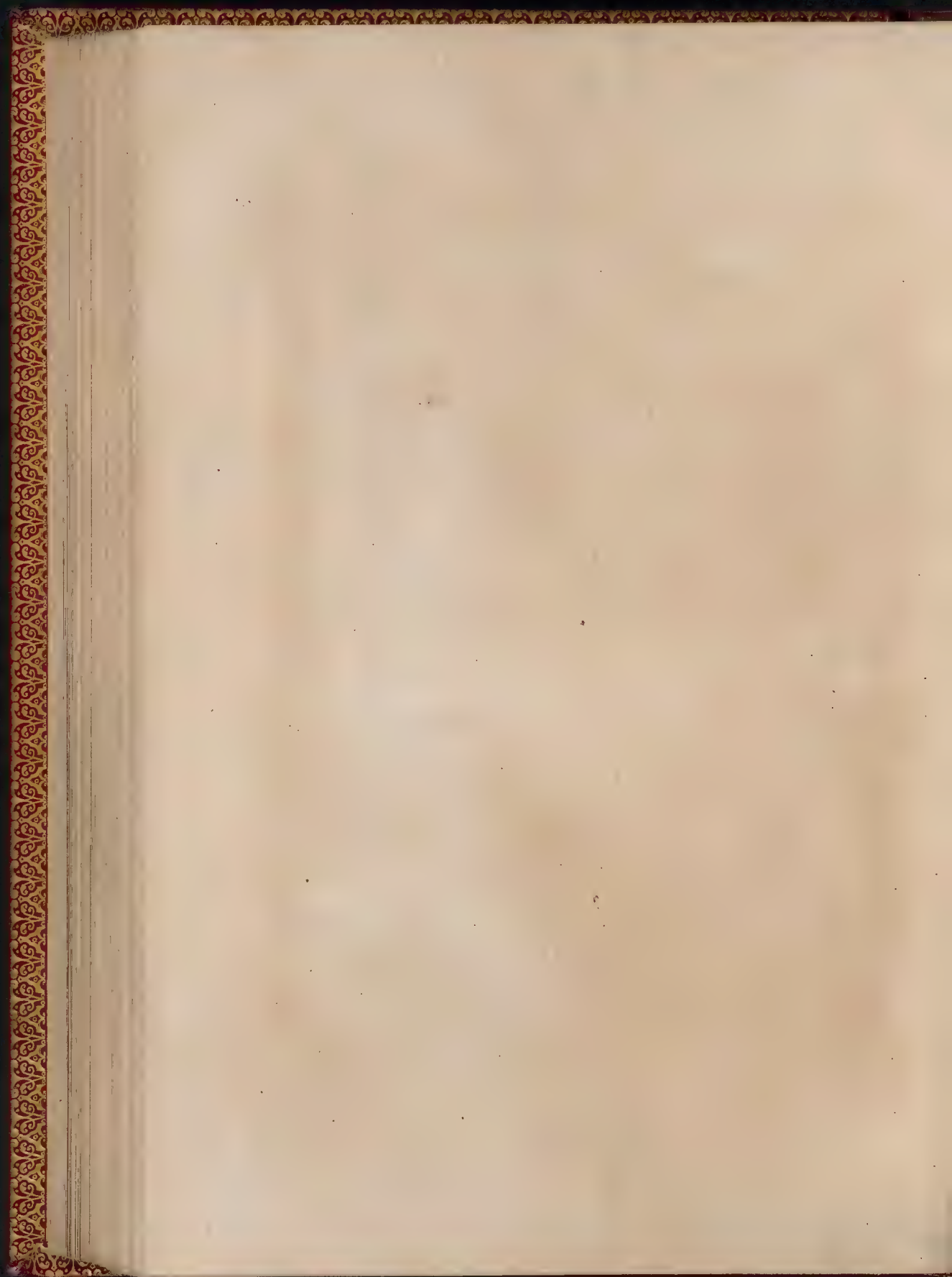




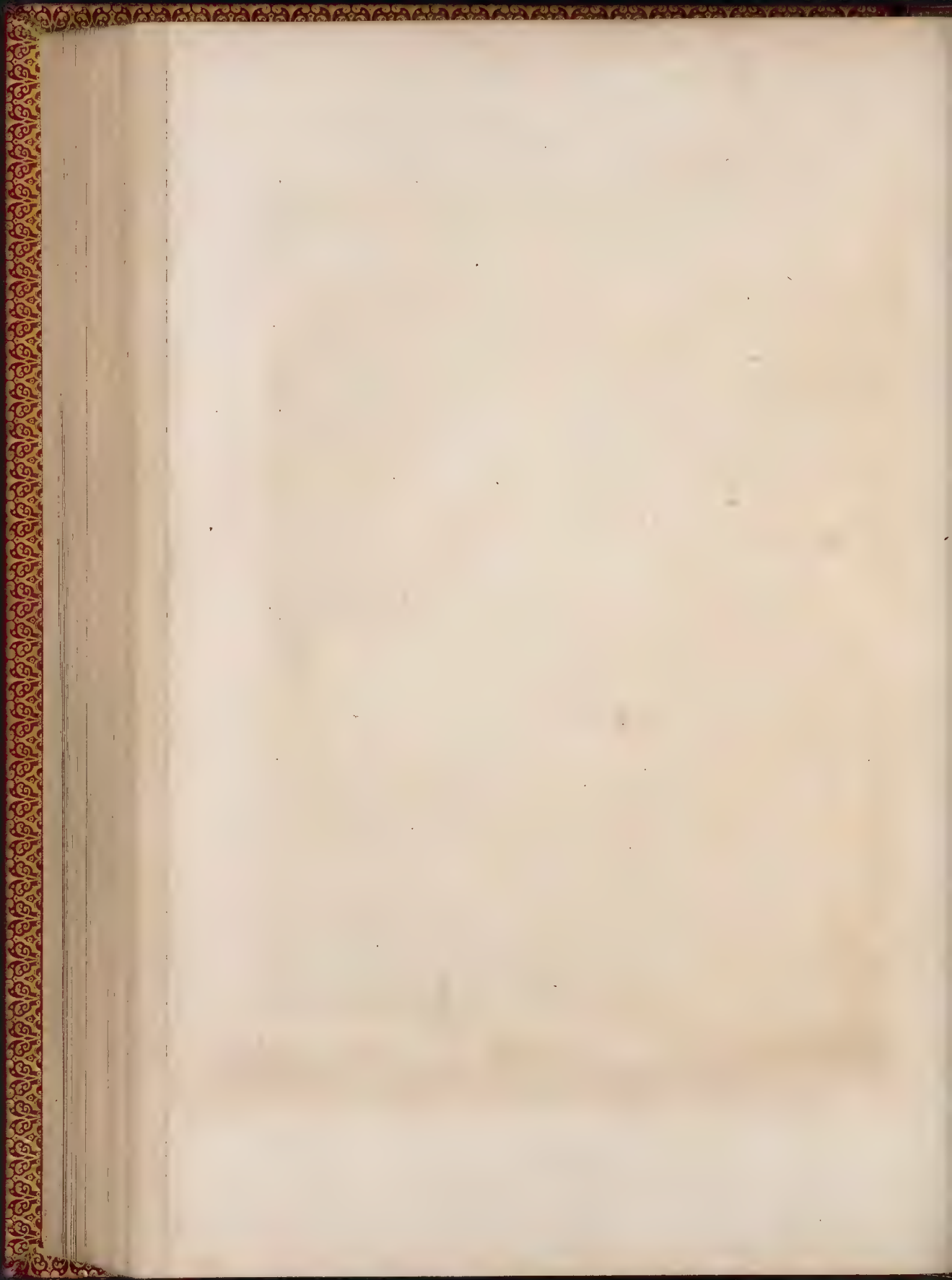
View of the Harbor of Genoa, from the Piazza del Campo.





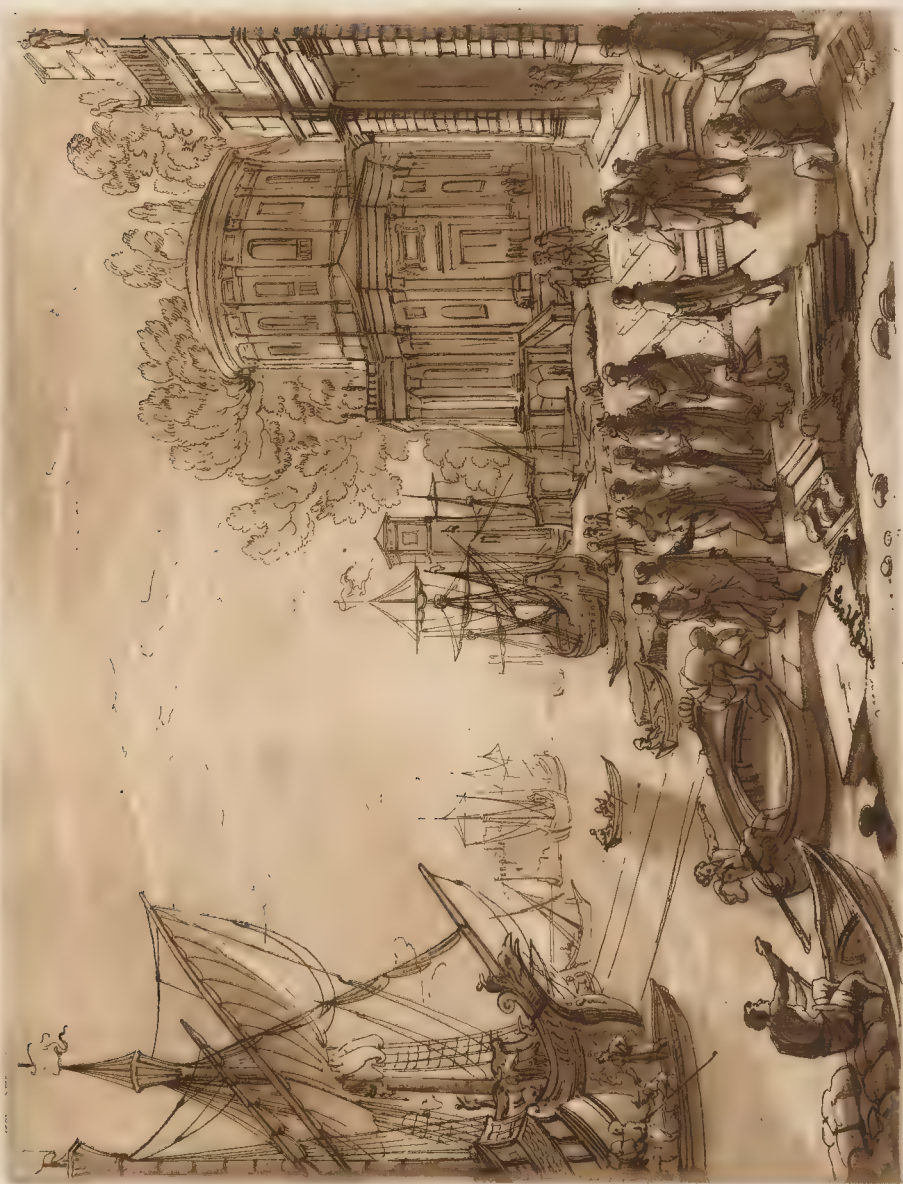




























View of the Temple of the Sun at Lima, Peru, from the Temple of the Moon.









View of the City of New York from the Hudson River

















Published Nov. 2 1774 by John Boydell Engraver in Cheapside

R. I.

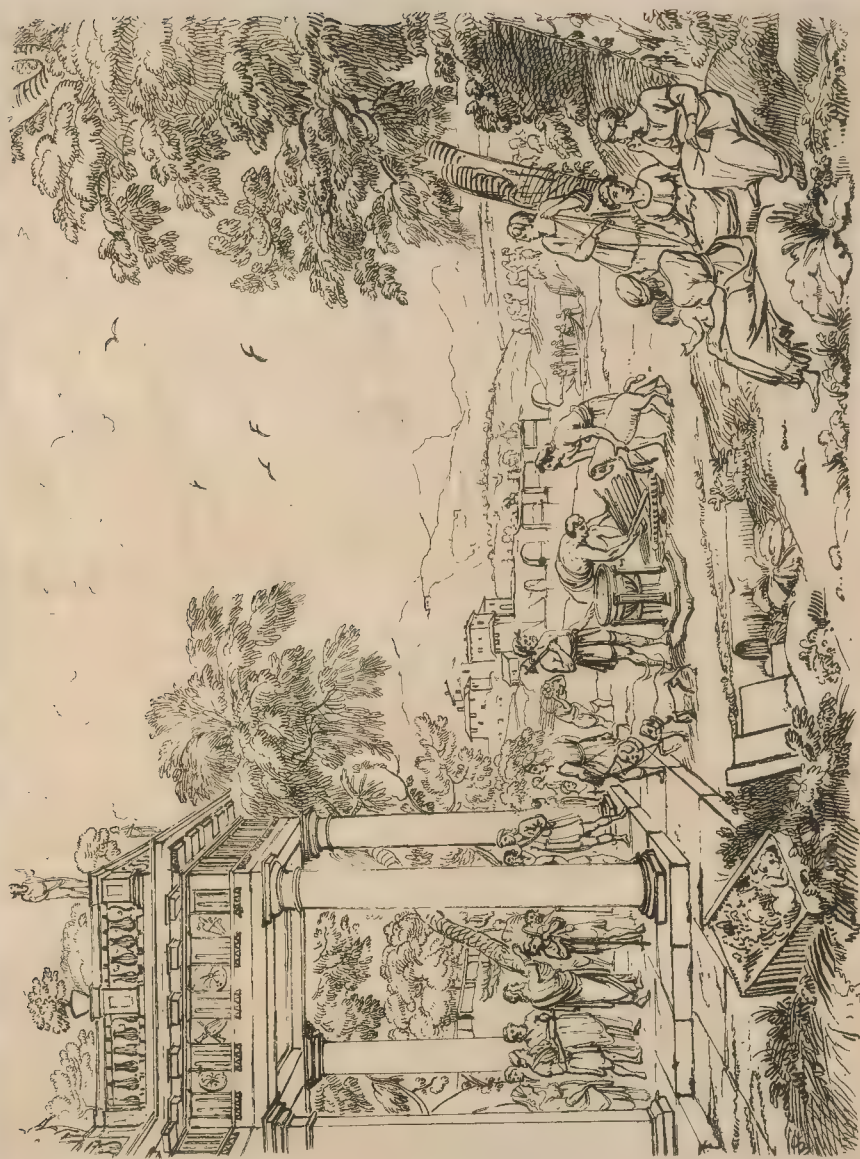
N^o 68













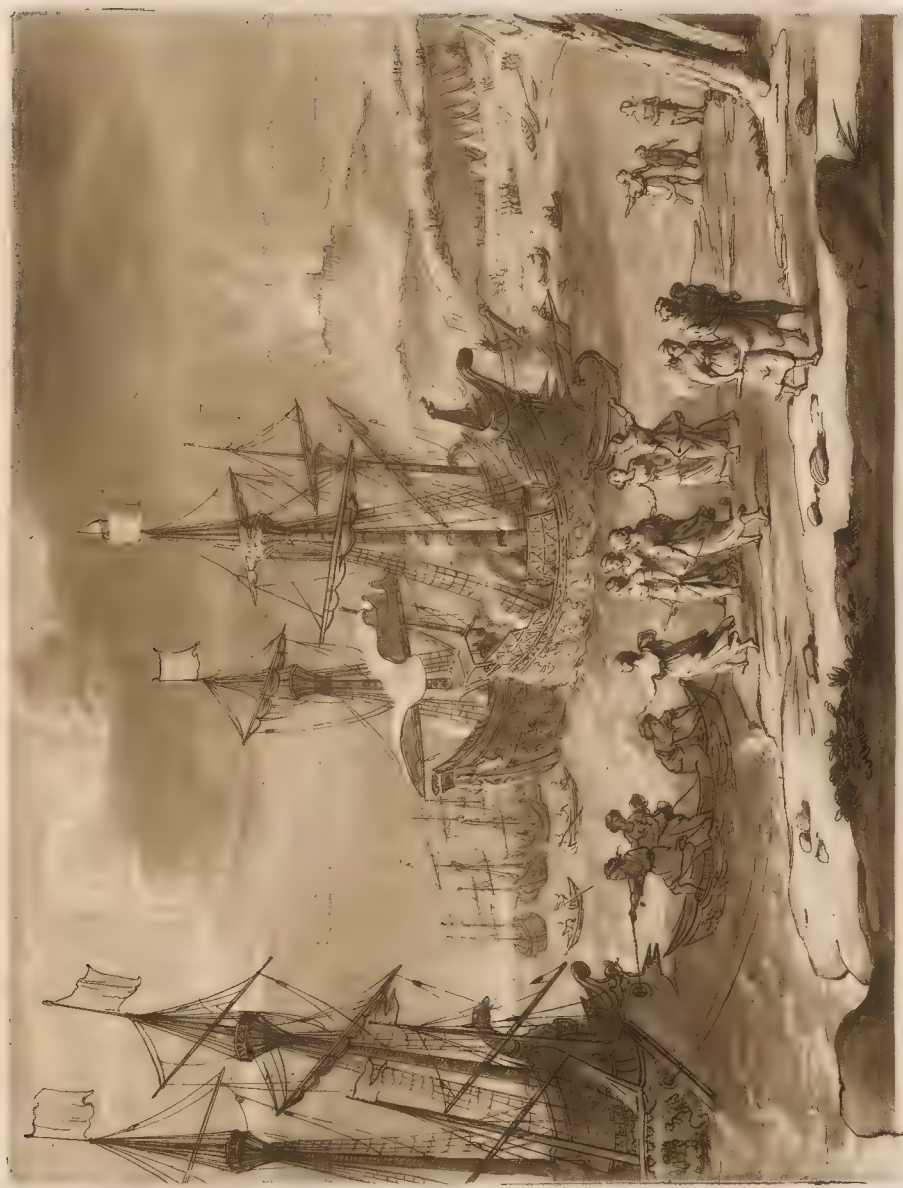


View of the Harbor of New York, from the Battery, New York.













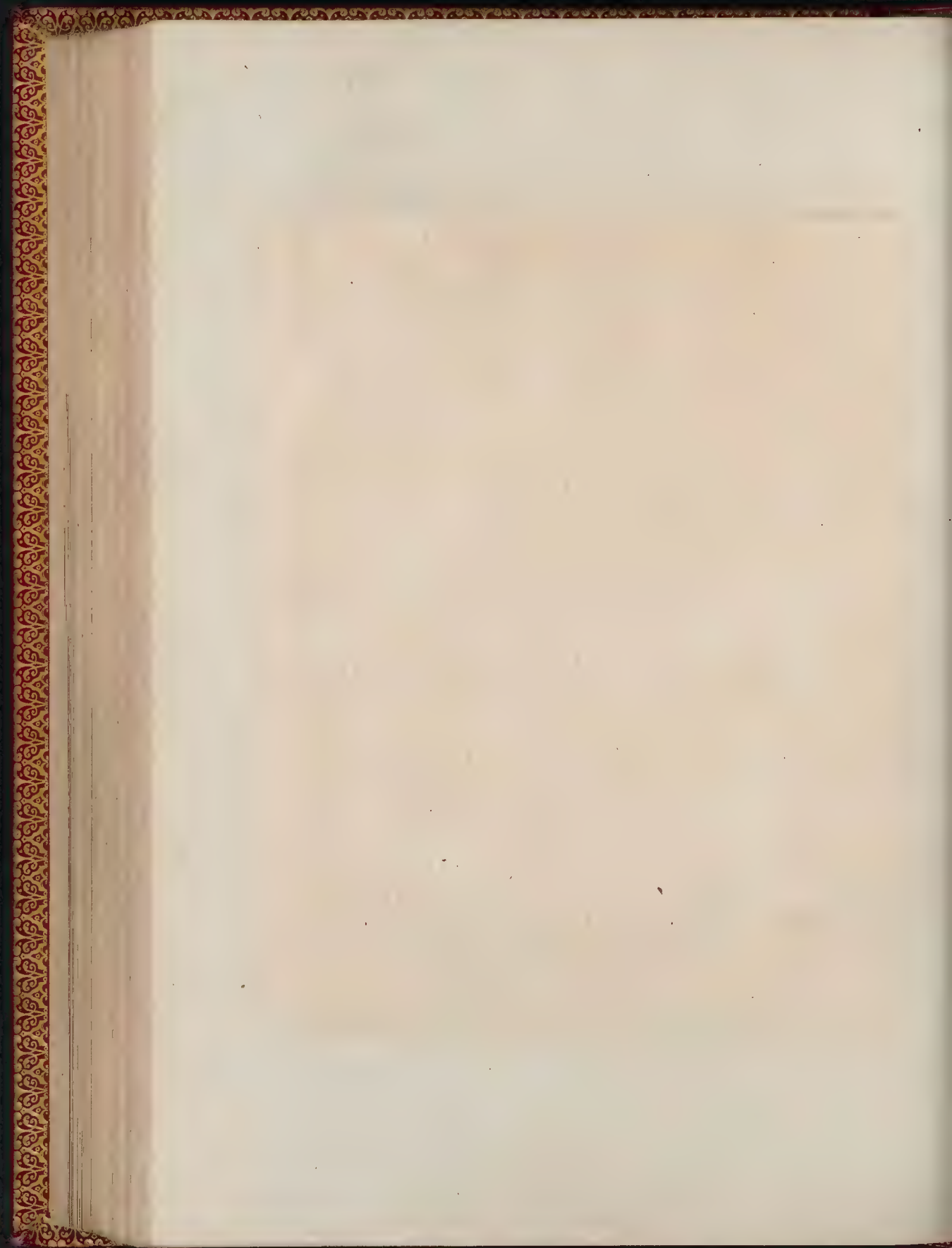








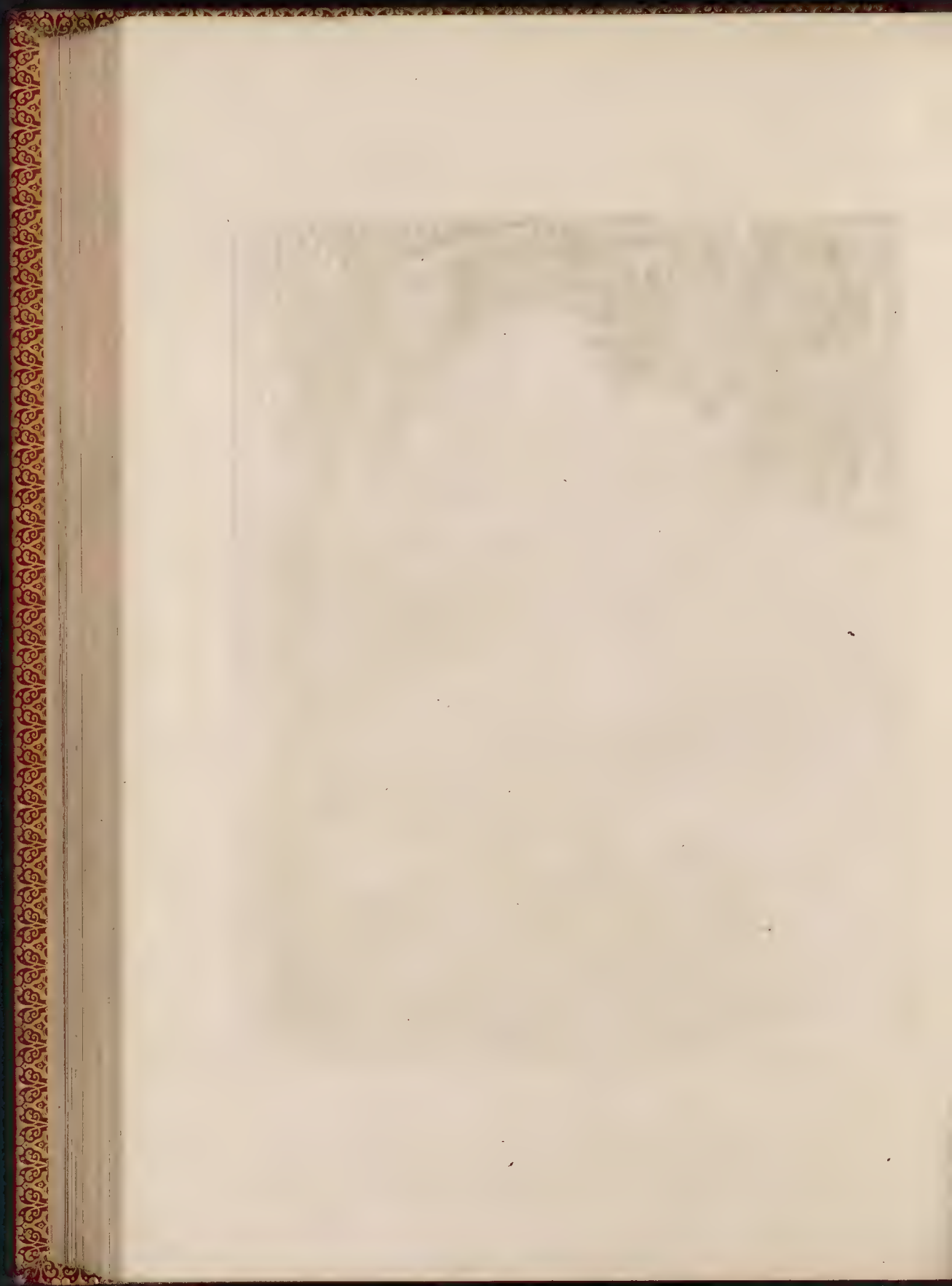




Figure 1. The scene of the battle of the Marston, 1213.







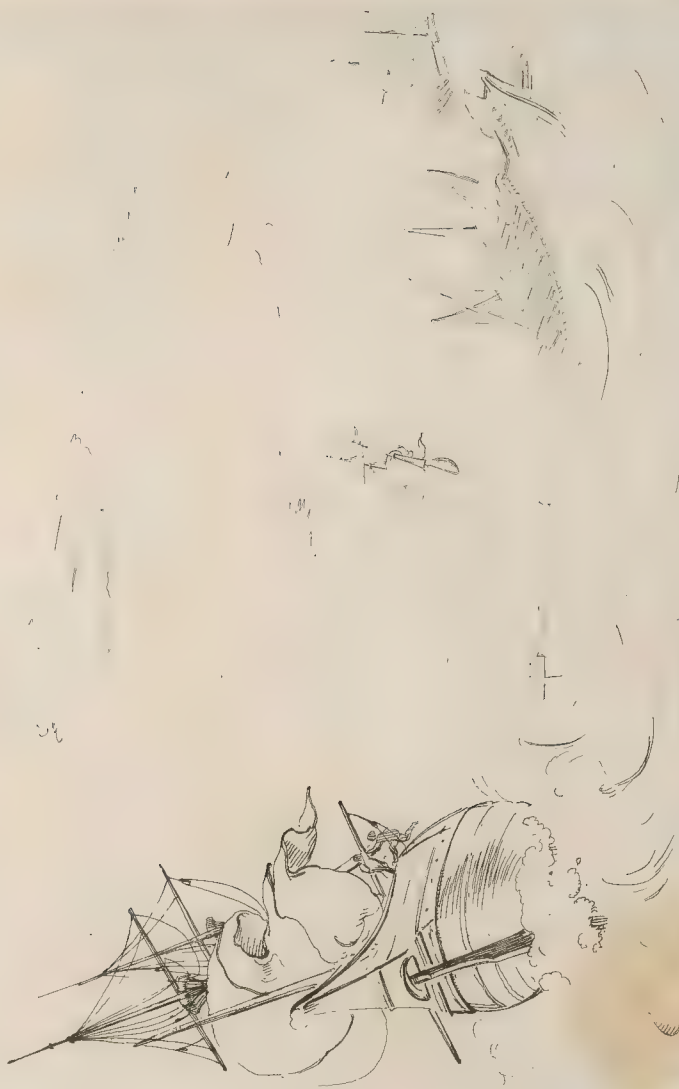


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W. L. P.

Printed by J. B. and J. C. at the Press

London









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Edmond Blair

Printed and Sold by J. G. & Co. 77, Pall Mall, London.

Price 10s. 6d.









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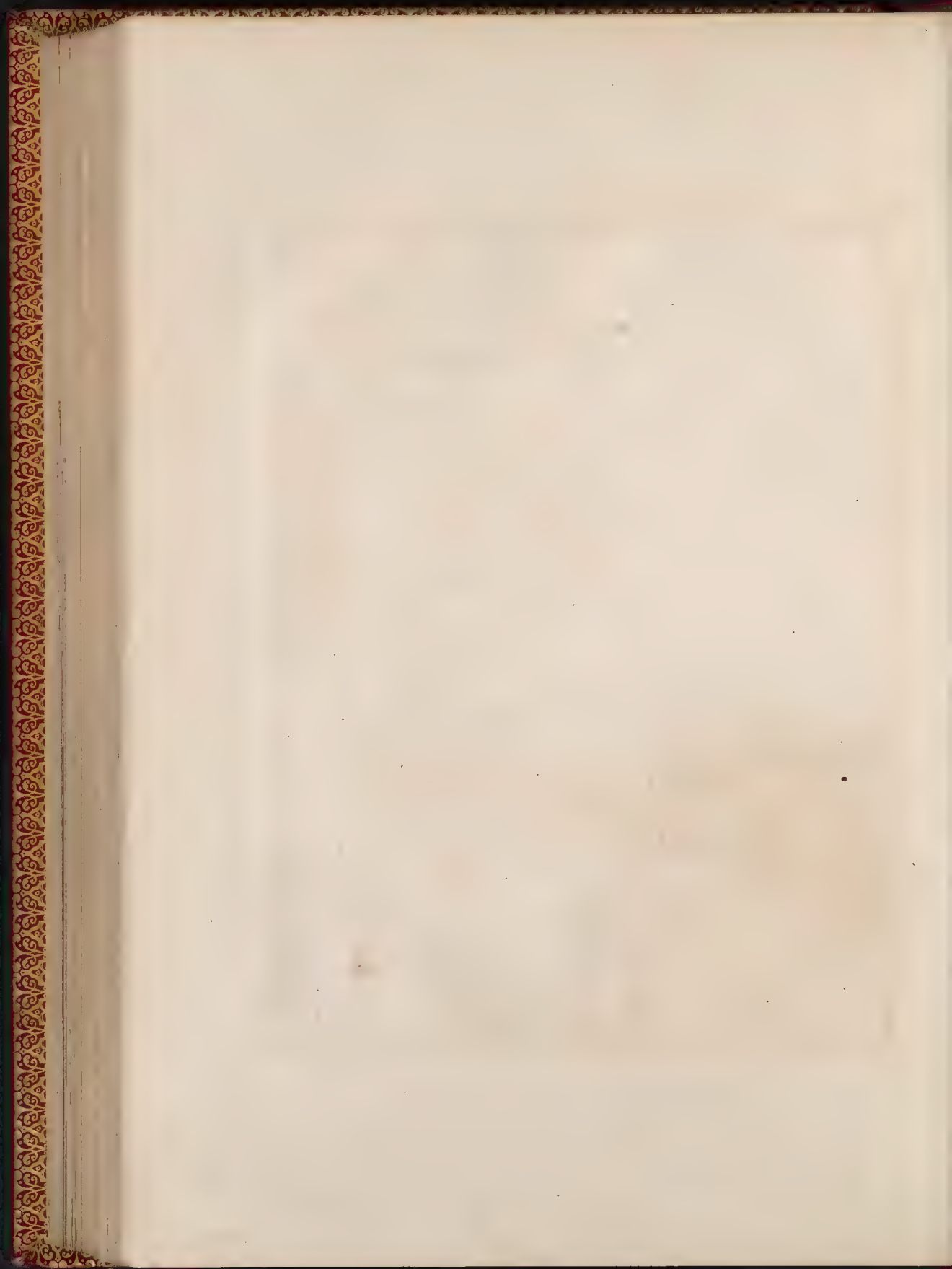
N 78

Published Nov 17/14, John Deere Farmington, Conn.

Mr. J. M. Hill















H. B. del. sculp.

Constantinople, View of the Harbor, from the Fort of St. George.

View of Constantinople, No. 40.



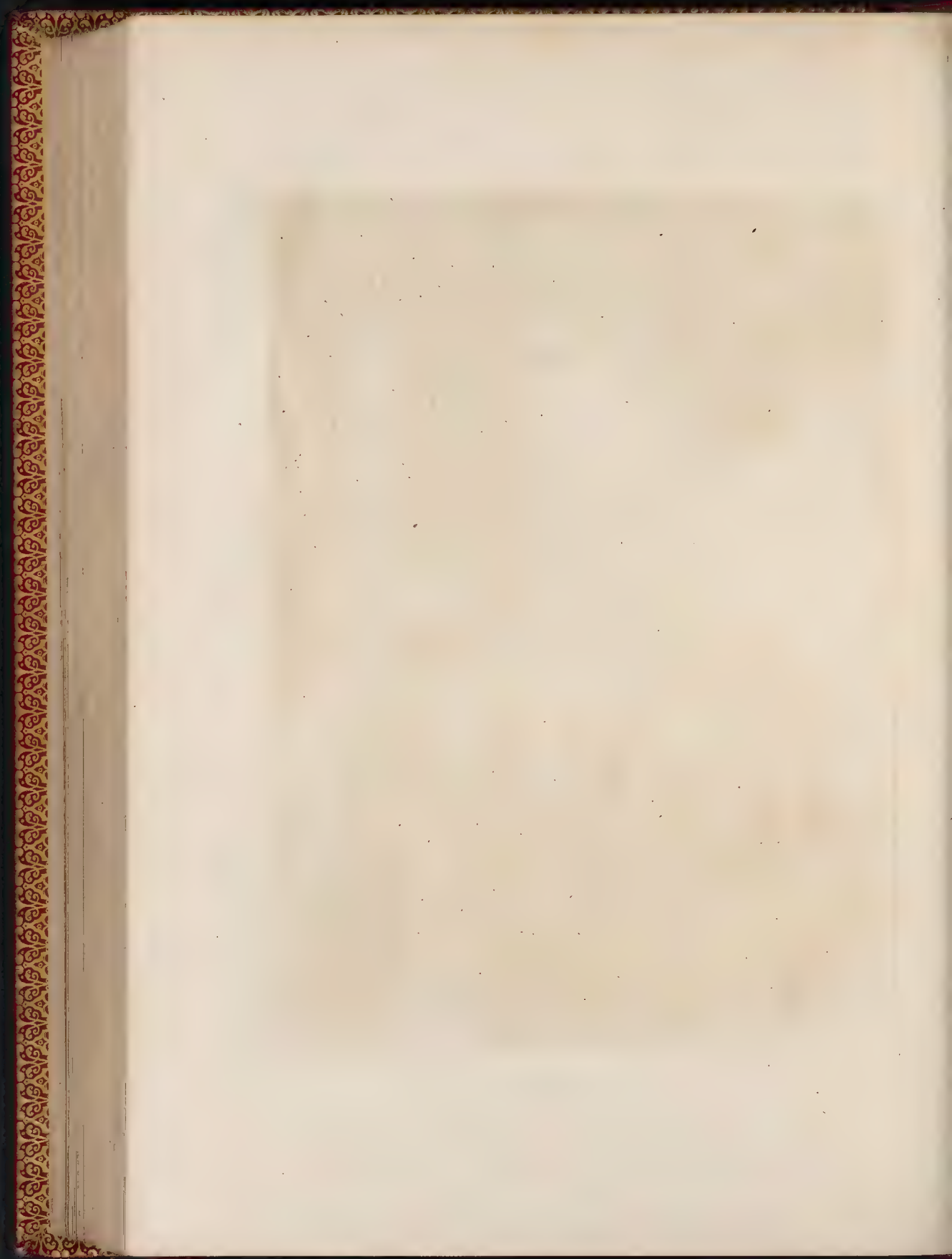




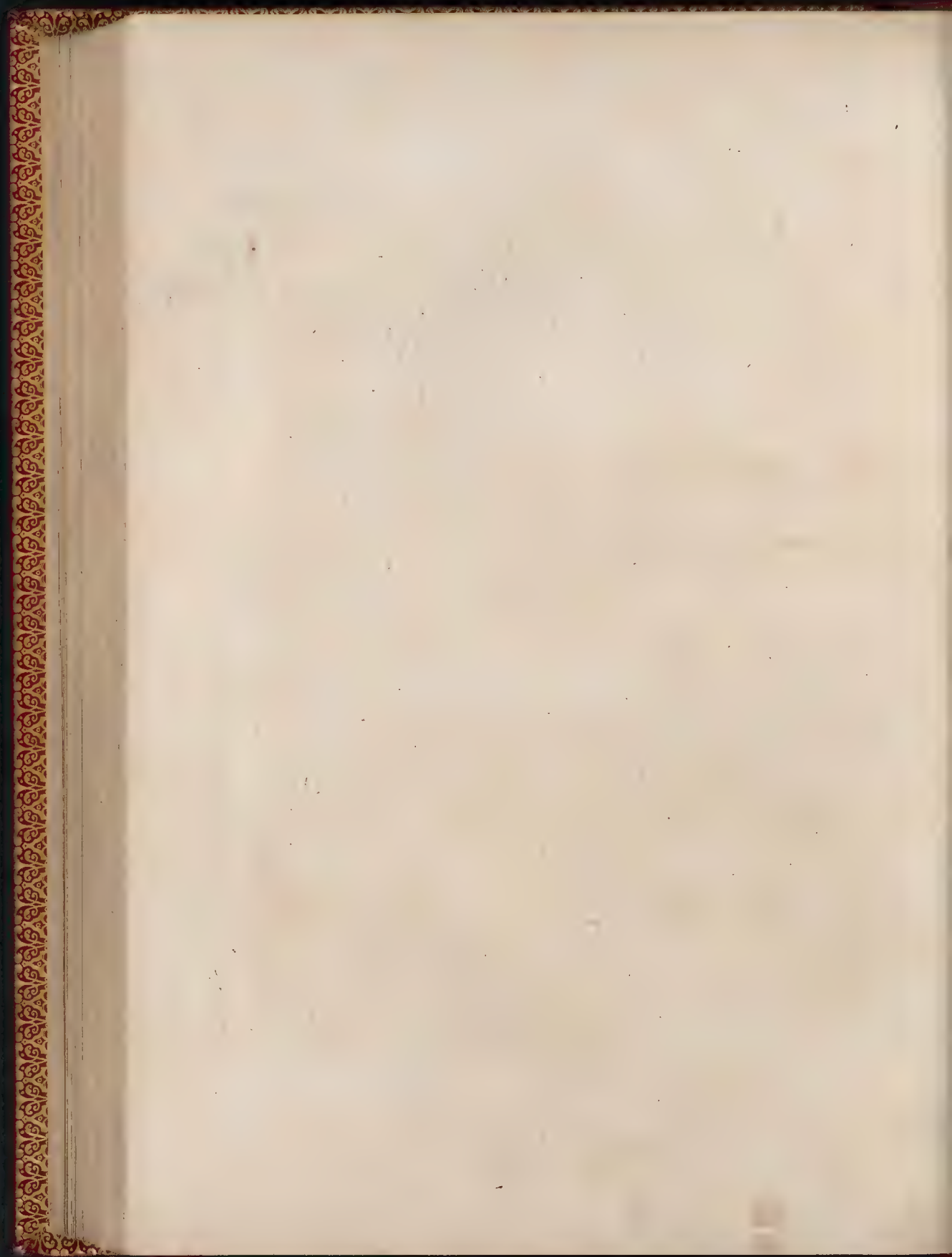
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Received May 14th 1915 by Hon. Board of Education, Chicago

27 11 1906









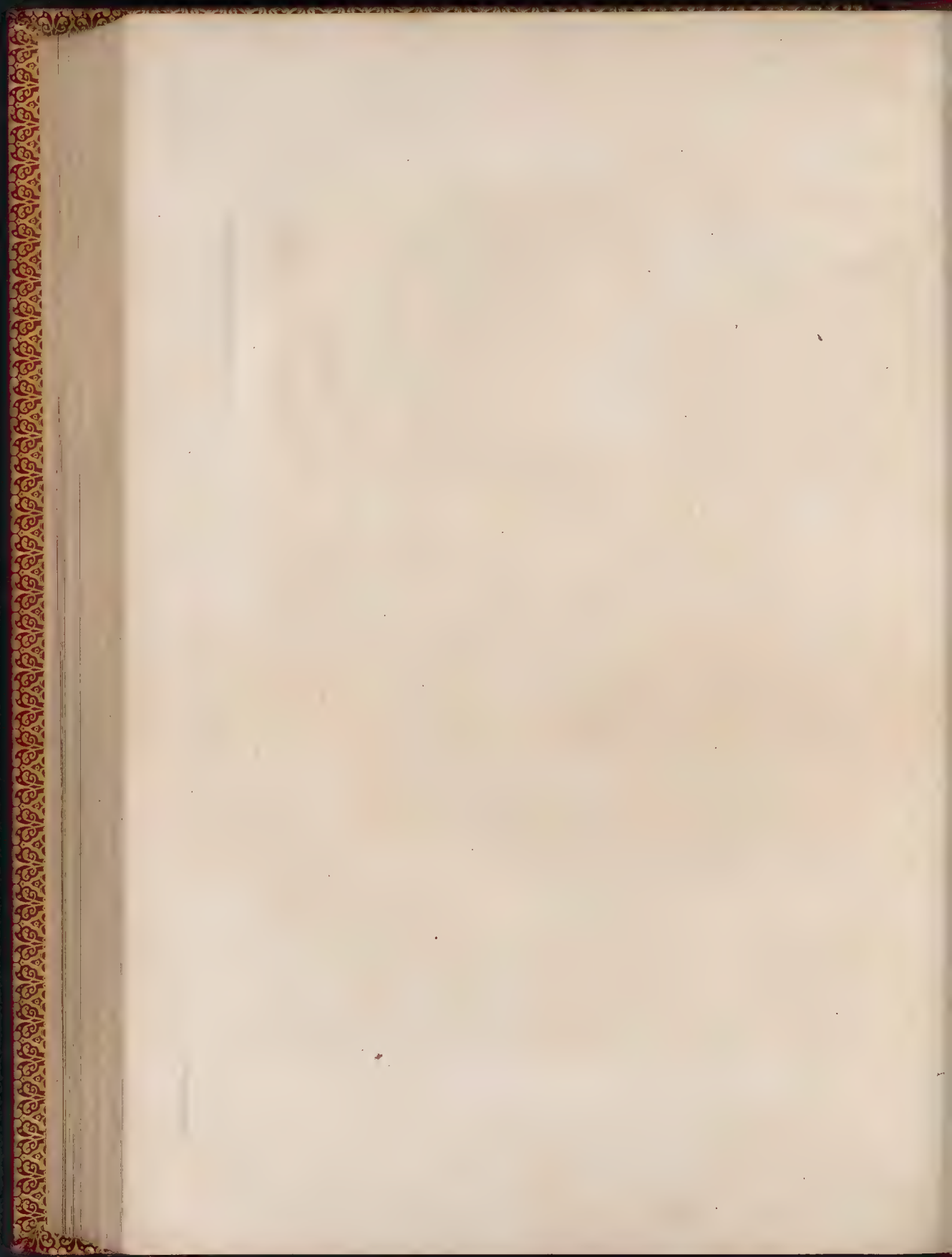
Nicotiana glauca

Page 100 May 10 1775 by John F. Johnson

1





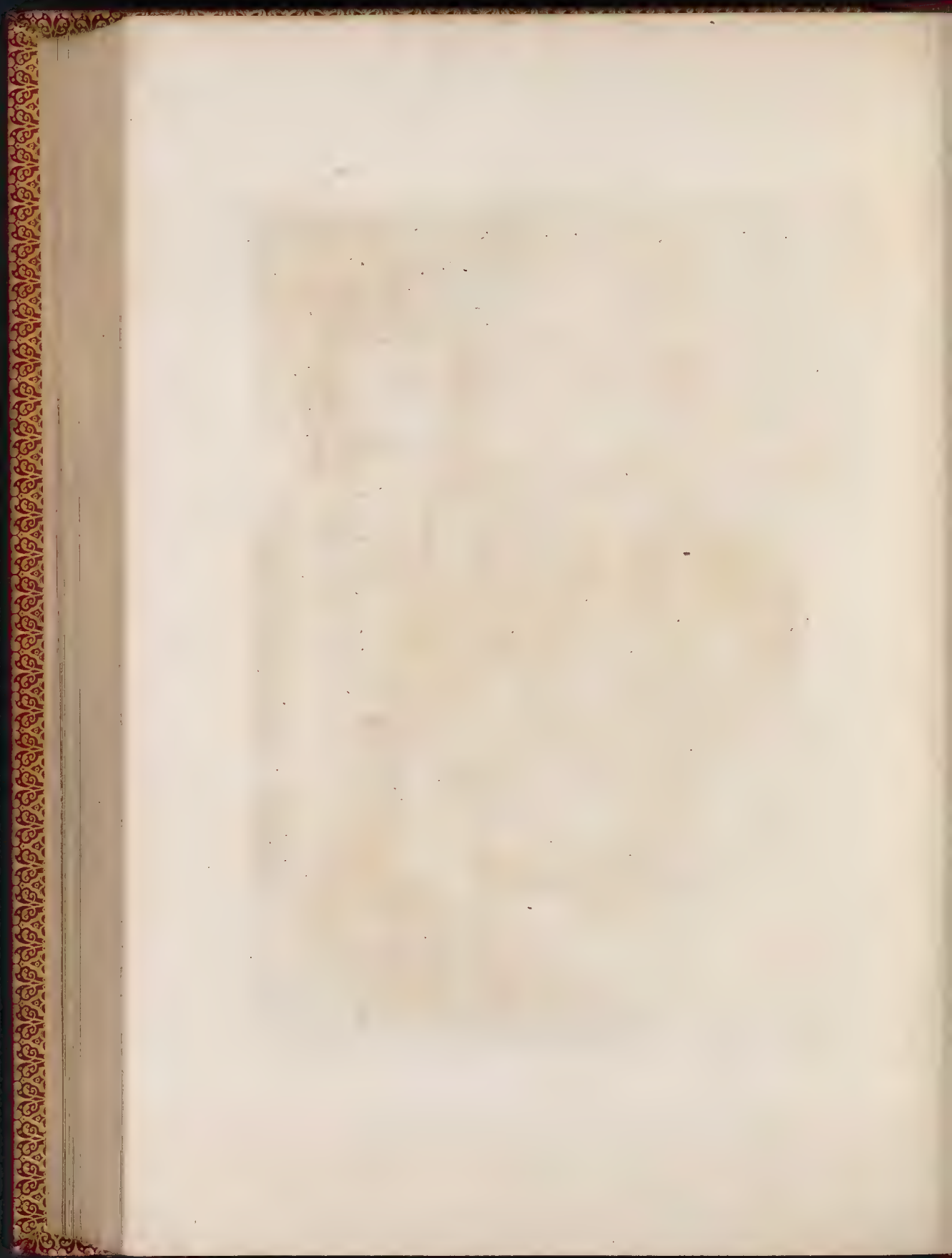




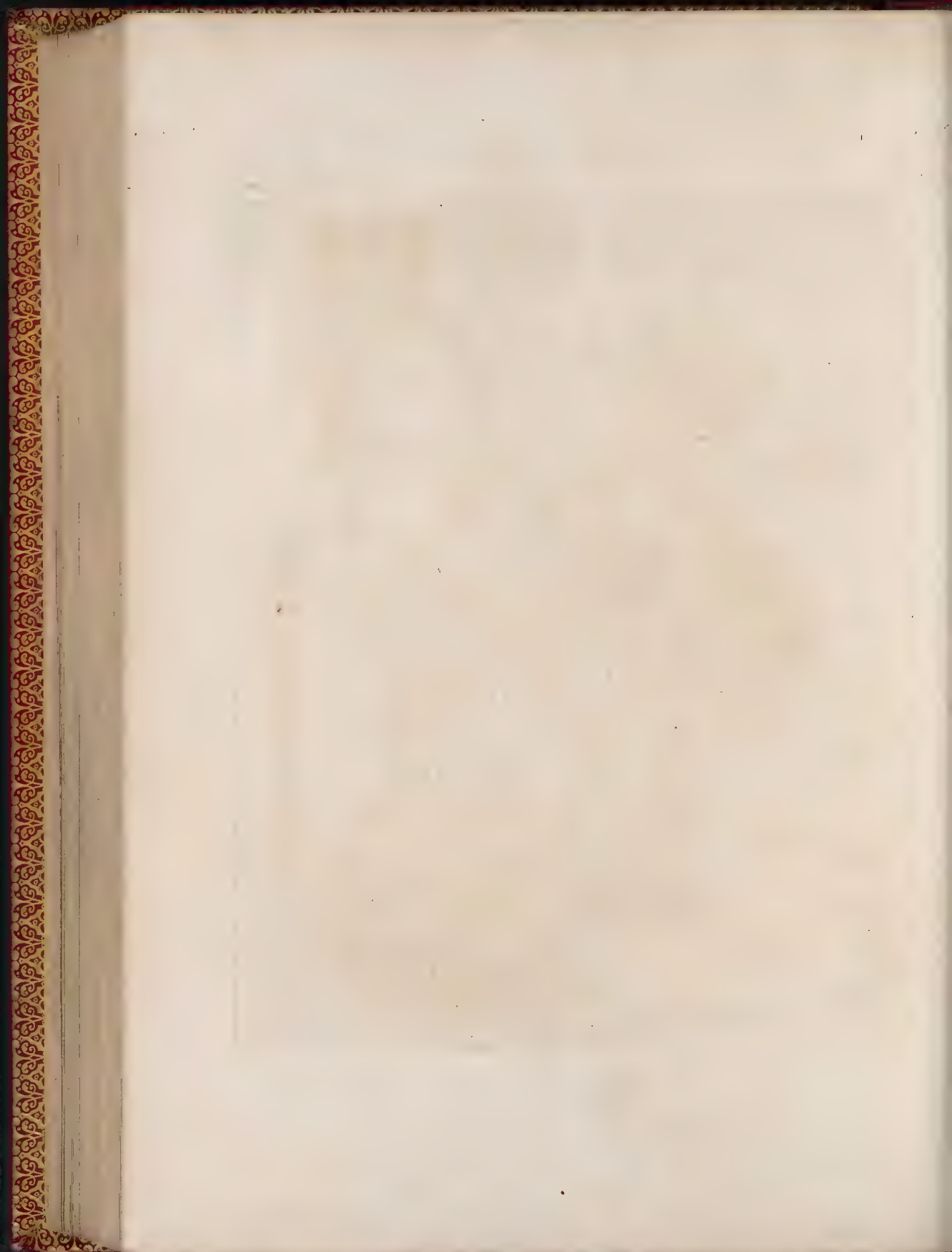
A. E. and P. and

Printed by J. B. Deane, 11, St. Paul's Churchyard, London.

1840







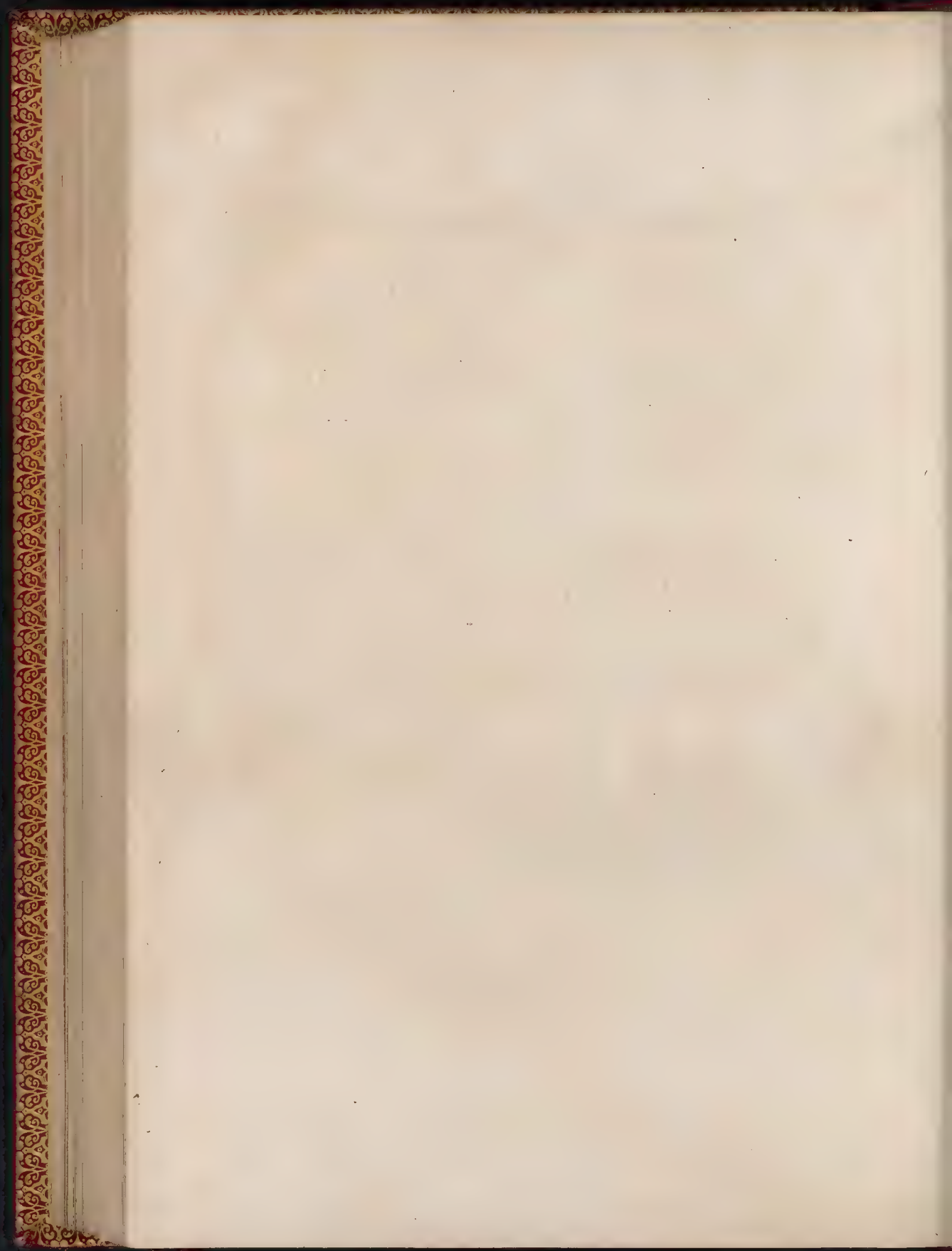


Published by J. B. Nichols & Co. New York

1844









1801

Printed and Sold by J. P. Johnson, at the Sign of the

Three Crowns, No. 15, St. Paul's Church-yard, London.















The River May, 1775, by John Boydell Engraver in Perspective
 Plate 1. No. 1



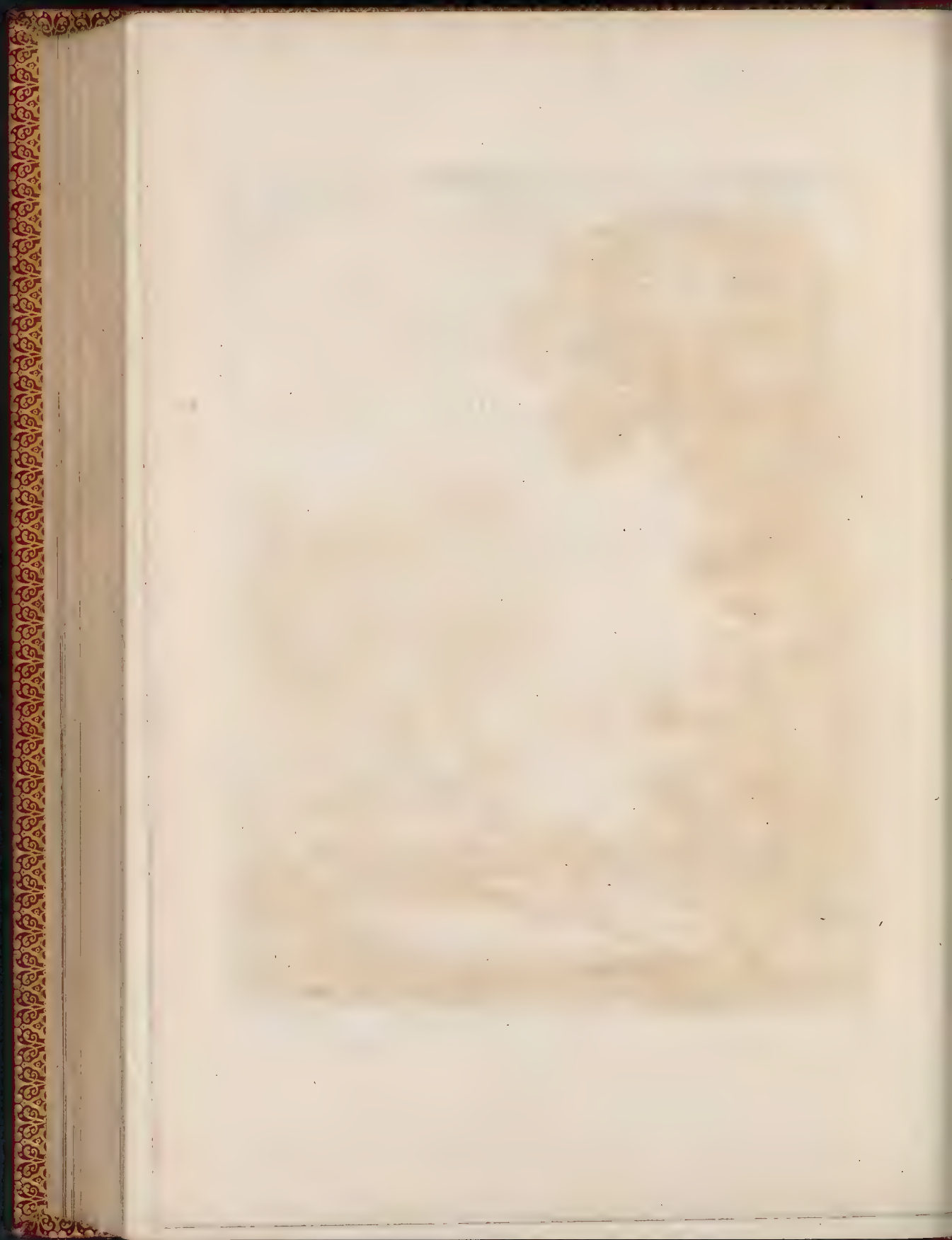




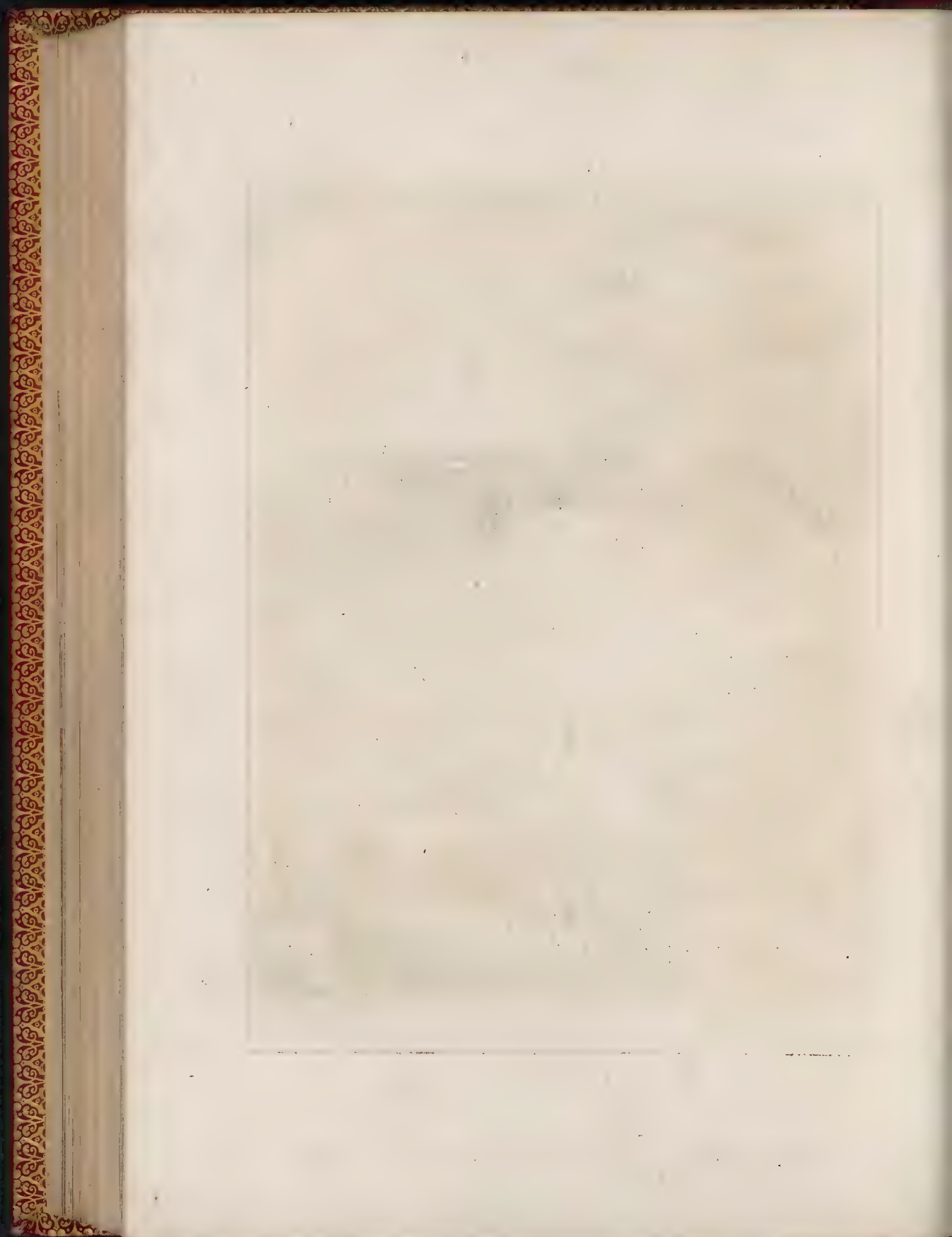
Claud. le Lorrain o

Published May 1st 1777 by John Boydell Engraver

in London









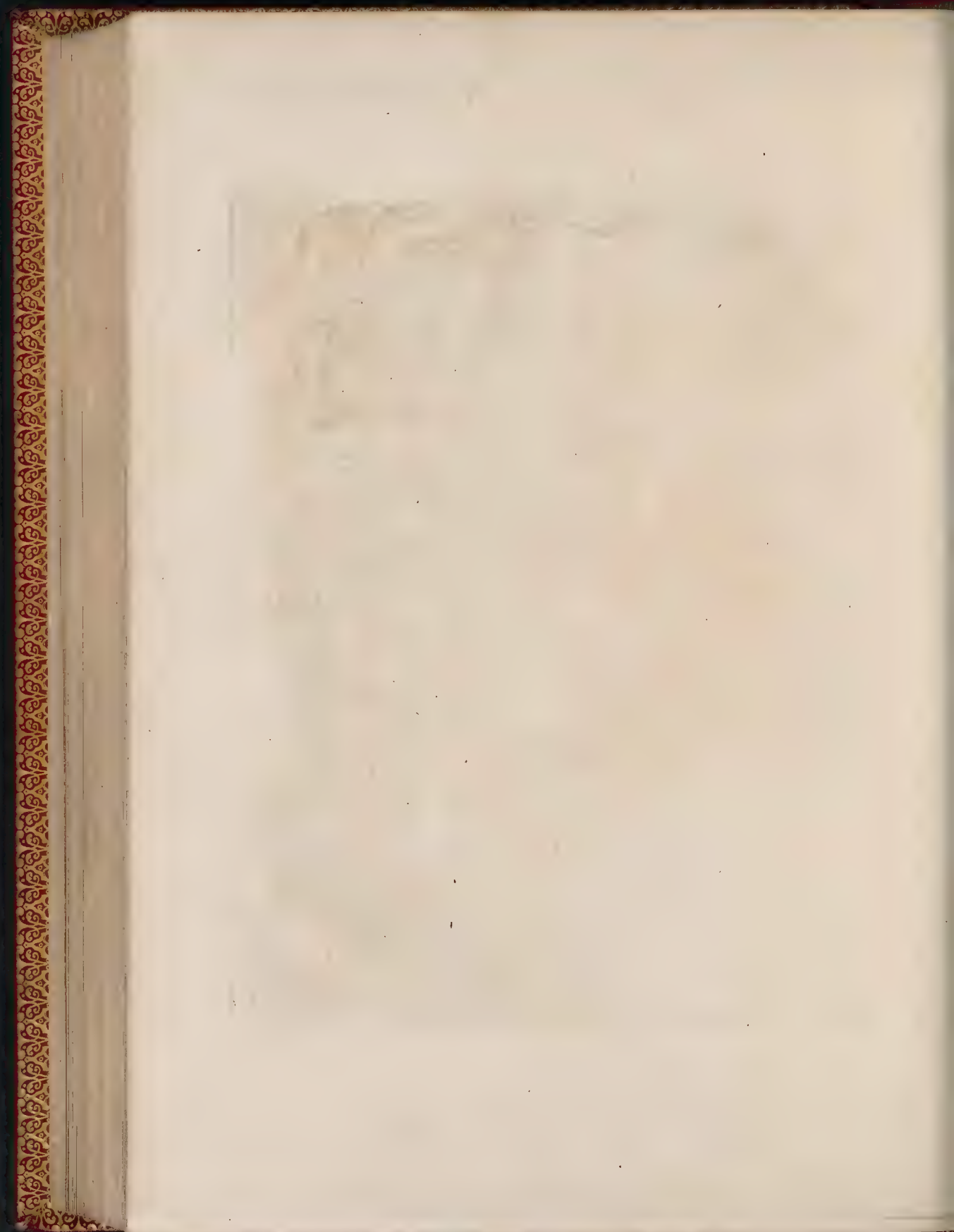
Paesaggio con l'Abbazia di San Paolo, dell'Emilia, 1780.

A. G.

Engraving by G. G.









A. P. - 1844

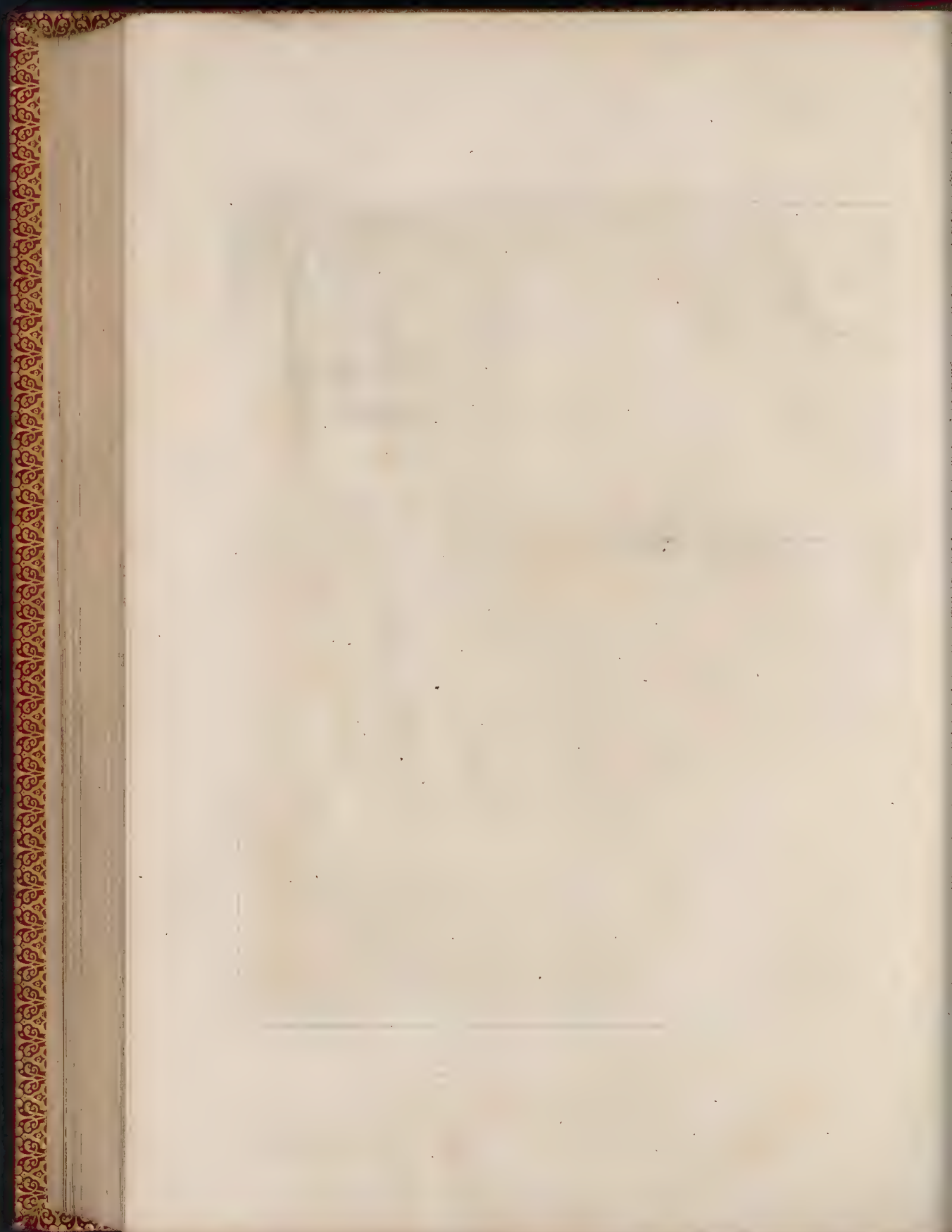
Platibus May 1 1773 by the Boydell Engraver at s'house

Nº 10

et d. - horatius delin'

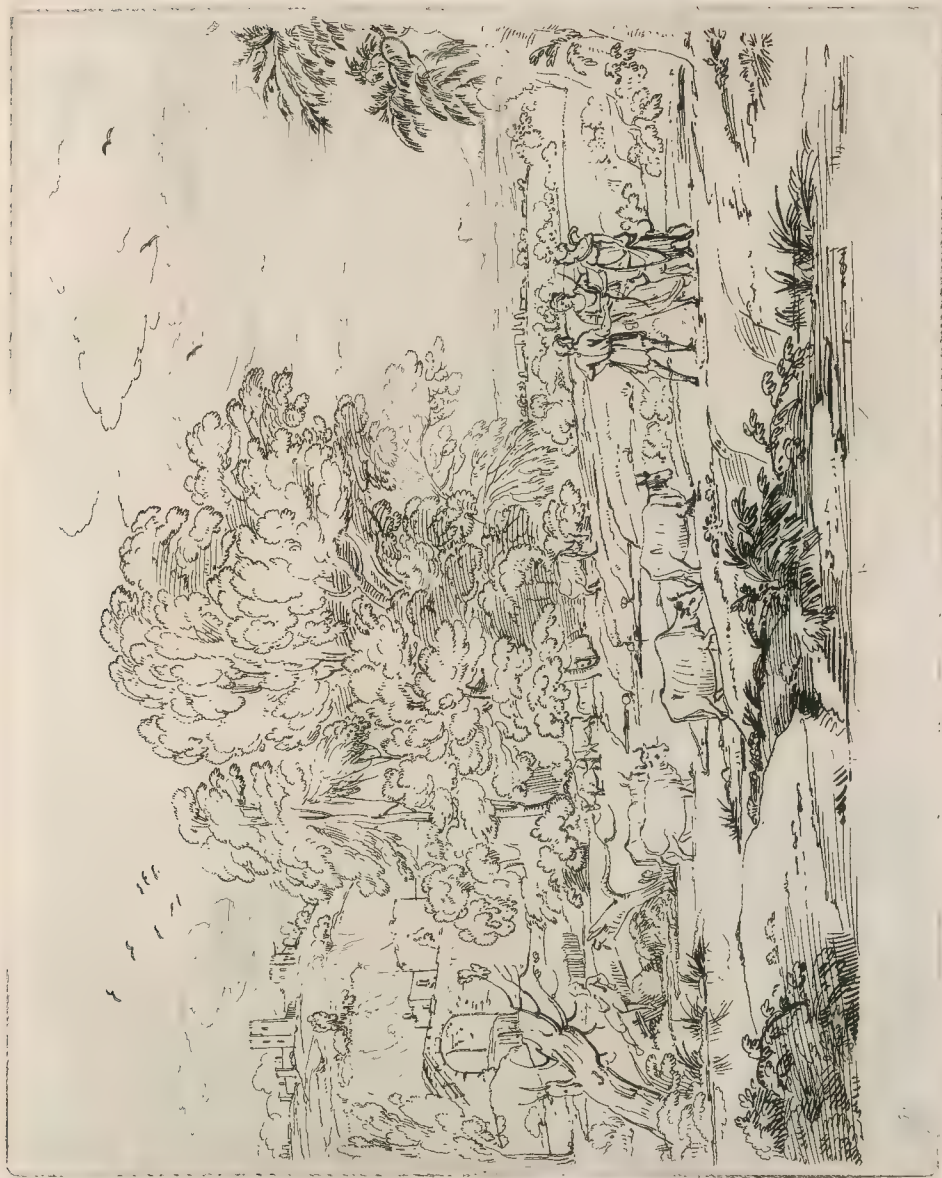












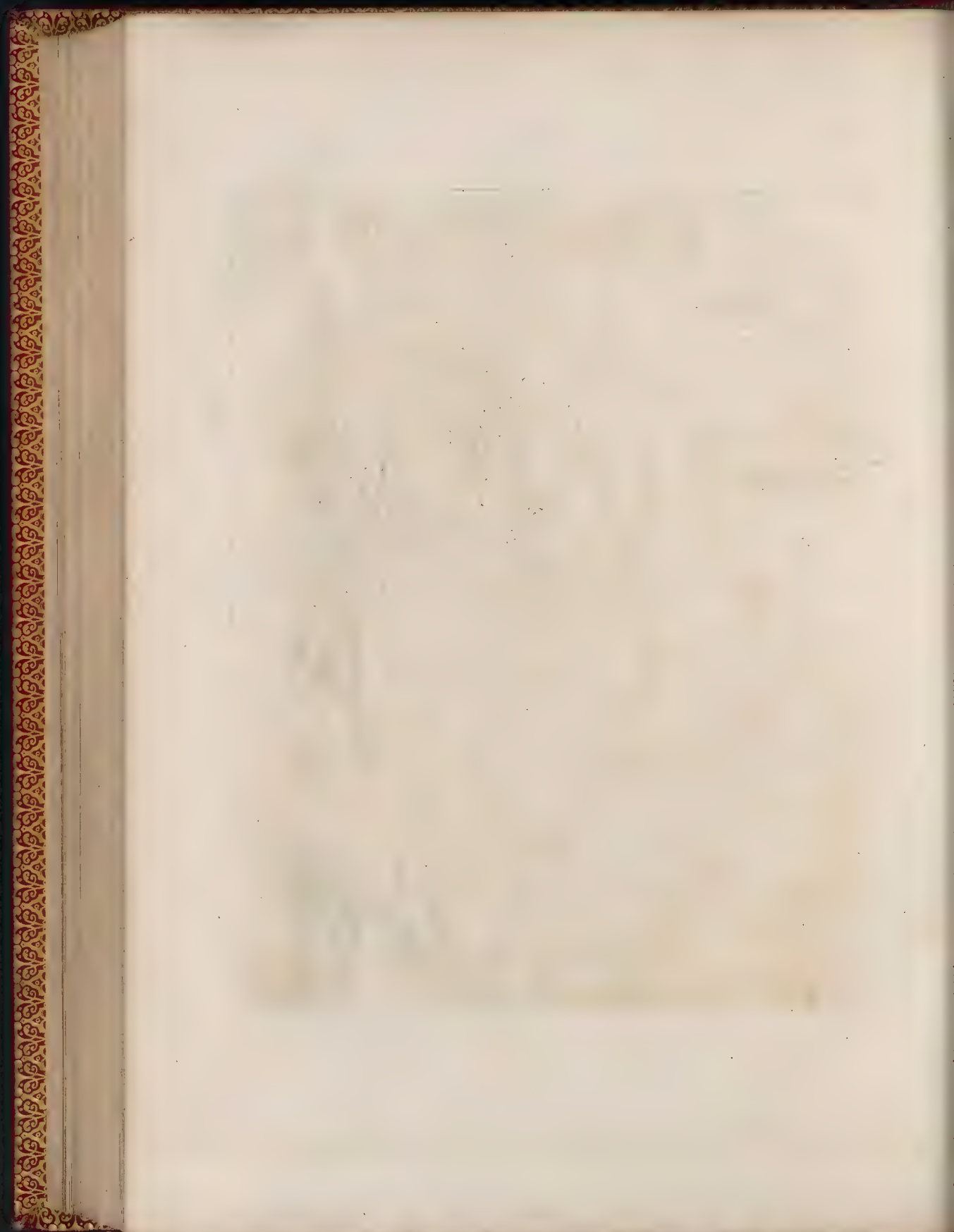
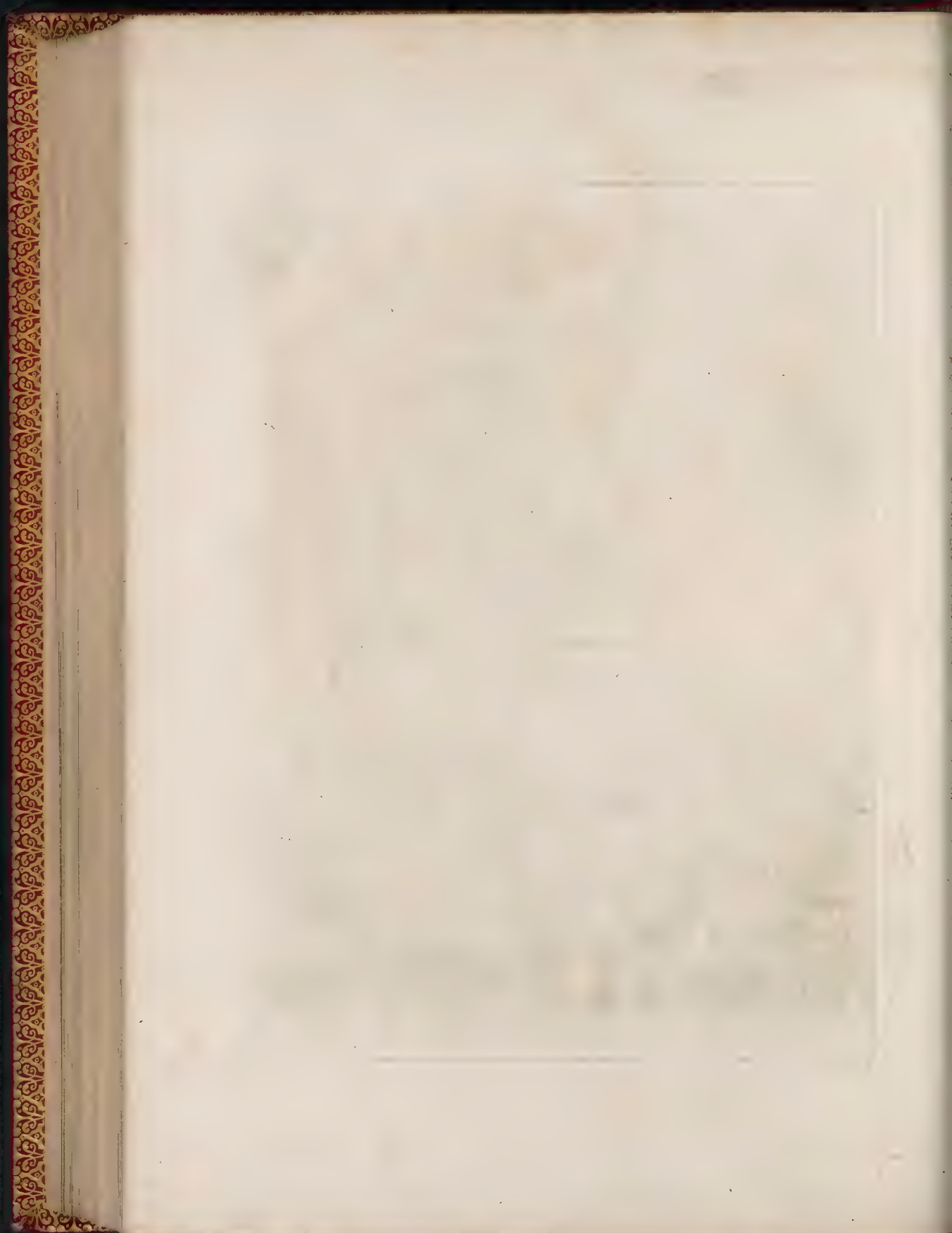




FIG. 1. a. 1. L'UNO DEI CASTELLI DI A. A. A. A.









Engraved by N. P. 1

Published by J. B. Johnson, No. 7, St. Paul's Church-yard, London.

Vol. 1. p. 1.





THE RIVER AND THE VILLAGE

PLATE I.





Claudio lo Lomani delin.

N^o 4

Published May 1st 1775 by John Boydell Engraver in Cheap-side

R. Earlom pict.





Pl. 10. 11.

Published May 1775 by John Boydell Engraver in p. 10

Pl. 10. 11.





With words, I speak to you

Published May 1977, by the U.S. Government Printing Office, Washington, D.C. 20540. Price: \$1.50.

London 1871









R. Earle del.

Published May 1777. by John Boydell, Engraver in Cheapside

C. de la Harpe sculp.





East India Company's Office, London







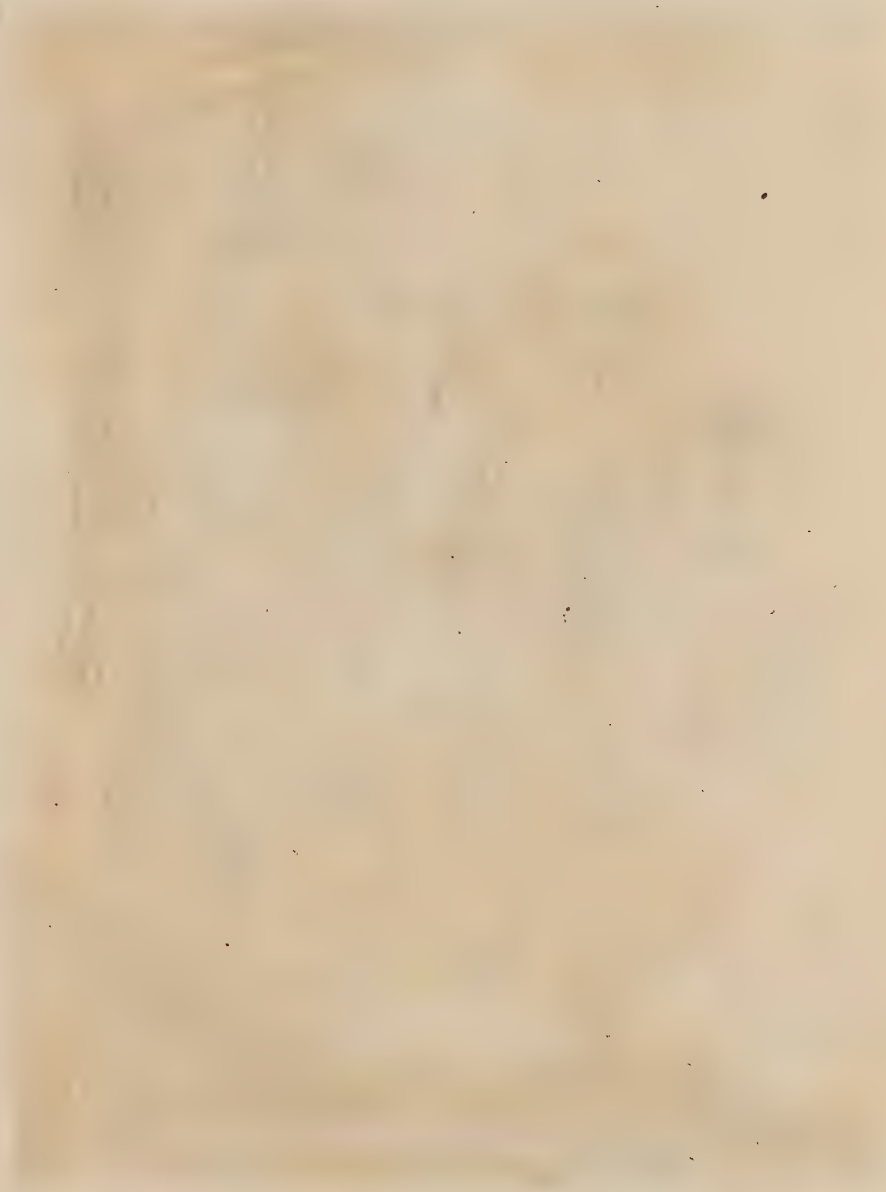














THE OLD BRIDGE, BATH, 1811. BY J. H. B. 1811. 1811. 1811.





















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1777	
11	



RARE OUTLINE ETCHINGS IN THREE STATES AND WITH EARLY STATES
OF THE MEZZOTINTS

- 139 CLAUDE LE LORRAIN. *Liber Veritatis*; or a collection of prints, after the original Designs of Claude le Lorrain; in the Collection of the Duke of Devonshire. Executed by Richard Earlom, in the Manner and Taste of the Drawings.

3 vols., folio, with 3 portraits and 300 mezzotint plates, a few cut round and mounted, Extra Illustrated with the insertion of 199 of the original outline etchings; lacking the Catalogue of Prints to volumes 1 and 2; a fine set in early nineteenth century red morocco gilt, gilt edges, by J. Wright, with the bookplate of Viscount Cremorne inside the front covers. 1777-1819 \$31,000

The *Liber Veritatis*, consisting of two hundred designs done in bistre, was executed by Claude as a record of his paintings. The designs were eventually purchased by the Duke of Devonshire and kept at Chatsworth. In 1777 Boydell published the first two volumes of the splendid mezzotints by Earlom; these contained copies of all of the designs at Chatsworth. In addition the Catalogue of the Prints gave the names of the owners of the original paintings as well as the current owners, making the work a Catalogue Raisonné of the artist. The third volume, issued some years later, contains one hundred studies by Claude, most of which he did not reproduce in paintings. The original *Liber Veritatis* is now in the British Museum.

The majority of the references to the Earlom plates are rather uncertain, particularly in regard to the extremely rare outline etchings for which no states have hitherto been recorded. The early issues of the Mezzotints are said to be with the inscriptions in upright letters "scratched in" by the engraver, later issues having the inscriptions in "facsimile writing". From an examination of the present copy, the major states issued in the course of publication for plates 1 to 200 appear to be as follows:—

Outline etchings:—A, without inscription and number; B, with inscription etched in but no number; C, with inscription and number etched in.

Mezzotint over the outline etching:—1, with original etched inscription; 2, with etched inscription erased; 3, with new etched inscription; 4, with engraved copper-plate script lettering.

States 1 and 3 of the mezzotint plates can only be distinguished by reference to states B or C of the outline etchings.

This summary does not allow for plates which have been reworked within the states we have described.

The present copy has outline etching numbers 1 to 11 and 13 to 92 in state A, numbers 93 to 96 in state B, and numbers 97 to 200 in state C.

Mezzotint plates numbers 1 to 92 appear to be in state 1, many have slight errors in the etched inscriptions.

Numbers 93 to 120, 130, 157, 165 to 168, 172, 174, 177, 180, 181, 183, 184, 188 to 191, 195, 196, 199 and 200 are in state 1.

Numbers 123, 125, 126, 131, 133, 134, 136, 138, 139, 145, 154, 163, 170, 171, 178, 186, 193, 198, are in state 2.

Numbers 121, 122, 124, 127, 129, 132, 135, 137, 140, 141, 143, 144, 146, 148 to 150, 152, 153, 155, 158, 162, 169, 176, 179, 182, 187 are in state 3.

Number 197 is in state 4.

Numbers 142, 147, 151, 156, 159 to 161, 164, 173, 175, 185, 192, and 194, are cut round and neatly mounted; we are therefore unable to ascertain their states.

The importance of Boydell's publication of the *Liber Veritatis* lies in the tremendous impact Earlom's Mezzotints had on the interpretation of landscape and the picturesque in English art. Although Claude's paintings were sought after by discerning collectors of the seventeenth and eighteenth centuries, it was only with these mezzotints of his sketches that his work became generally available, and hence much more influential. It gave new impetus to the picturesque ideal and was instrumental in inspiring a revolution in landscape gardening.

A CATALOGUE of One Hundred PRINTS, contained in VOLUME the FIRST.

No.

1. A VIEW in Rome, with three Columns of Jupiter Stator and the Colosseum.
2. View of a Sea Port.
3. Landscape, with Banditti.
4. View of a Sea Port.
5. View, with a beautiful effect of the Setting Sun, and a magnificent Roman Arch.
6. View, with a Setting Sun, ornamented with Buildings.
7. An inland Scene of a mountainous Country with Cattle.
8. A retired woody Scene by the Side of Water.
9. A Sea Port, with a Market on Shore, and magnificent Buildings adjoining.
10. A View of the Forum, or Campo Vaccino at Rome, with the Arch of Septimius Severus, and the three Columns of Jupiter Stator.
11. Scene of Water and a Mill, with a Herdsman and Cattle.
12. View of a beautiful rich Country at Sun-rise.
13. A Landscape, with Peasants dancing, called by Le Bas "La Recompense villageoise."
14. A Sea Port, with a strong Setting Sun, and many Figures on the Shore.
15. A Landscape, with a Herdsman and Cattle.
16. Ditto, with Peasants taking their repast.
17. A Sea Port, with Sailors loading Merchandise.
18. A Landscape, with Peasants and Cattle.
19. View of a Sea Port, with a strong Setting Sun and a beautiful Roman Arch.
20. A Landscape, with Peasants and Cattle.
21. Scene by a River Side; Men employed in Boat-building.
22. View of a Ferry, with Cattle.
23. View of a Portico by the Side of a River, with Herdsmen and Cattle.
24. View near a Village, with a Ruined Building, Claude himself drawing.
25. A rich Landscape, with Peasants and Cattle.
26. A beautiful Sea View, with a strong setting Sun.
27. Peasants driving Cattle; a distant Sea View.
28. A Sea Port at Sun-set, with many Figures.
29. View of a Sea Port, with a Vessel coming in close to the Shore.
30. View with several Vessels lying close to the Shore.
31. View at Sun-set, with many figures; the Temple of the Sibyl introduced on a Hill to the Left.
32. Scene of a ruined Building, with the Trial (or Temptation) of St. Anthony. The several Demons are fantastically designed; and the Irradiation of Light breaking in from above, with the steady venerable Countenance of the Saint directed towards it, are happily imagined.
33. Scene of a Storm, with a Vessel wrecked. The ruined Castle, and its bold Situation on the Summit of a Rock are finely conceived.

For whom, or what Places, and when the PICTURES from these DRAWINGS were painted.

No.

1. Claudio Gillée, at Rome, 23 Aug. 1680. (Drawn 10 Aug. 1677.)
2. Ditto. Ditto. 1678.
3. For Paris.
4. Ditto.
5. Elector of Bavaria. 22 July 1674.
6. Paris.
7. Ditto.
8. Ditto. 1656.
9. Monsieur de Bethune, Ambassador of France at Rome.
10. Ditto.
11. A Gentleman of Liege at Rome.
12. Naples.
13. Pope Urban VIII. 1669.
14. Ditto.
15. Monsig. Rospigliosi, at Rome?
16. Mr. Perochet, at Paris.
17. Paris.
18. Paris.
19. Mr. Perochat at Paris.
20. Paris.
21. Naples.
22. Ditto.
23. Mr. Guefie.
24. Naples.
25. Mr. Guefie.
26. Paris.
27. Le Secrétaire du Marquis Queuse.
28. Cardinal de Medici.
29. Turin.
- 30.
31. Cardinal Giorio.
32. King of Spain.
33. Duke di Bracciano.

The late or present Possessors of the PICTURES; with the Names of their ENGRAVERS.

No.

1. Lord Cathcart. Mr. Hickey, Duplicates,
2. Lord Palmerston at Broadlands near Romney, Hampshire. Dr. Newton, Bishop of Bristol, Duplicates.
- 3.
4. Etched by himself.
5. Sir R. Walpole; Earl of Orford at Houghton in Norfolk. Etched by himself, and engraved by Canot.
- 6.
- 7.
8. Dr. Mead. Vivares sc. 1741.
9. Mr. Antrobus. Etched by himself. 1636.
- 10.
11. Mr. Dargenville, Secrétaire du Roy, à Paris. A small Picture.
- 12.
13. King of France. J. P. Le Bas sc. With variations, Duke of Kingston, Chatelain and Vivares sc. 1742.
14. King of France's Collection. J. P. Le Bas sc.
- 15.
- 16.
17. Etched by himself.
- 18.
- 19.
20. Etched by himself.
21. Daniel Danhoot, Esq. Brussels.
- 22.
23. Mr. Danois, Secretary of the King, at Paris.
- 24.
25. Paul Methuen, Esq. at Corsham House near Bath. James Peak sc. 1769.
- 26.
- 27.
- 28.
- 29.
- 30.
- 31.
- 32.
33. Etched with Variations by himself.

A Catalogue of One Hundred Prints contained in Volume the First.

- No.
34. A Landscape, with Peasants driving Cattle, and Banditti in a Wood.
35. A Landscape, with a distant View of Castel Gandolfo by the Side of the Lake Albano.
36. A Landscape, with Cattle, and Peasants reposing in the Shade; a small Village seen in the Offscape, most delicately touched.
37. Ditto, with a Party going to hunt.
38. A beautiful Landscape, representing A Repose in Egypt; Joseph is seen lying under the shade of a Palm Tree, holding a Book open; an Angel appears prostrate before the Virgin and Child. The Figures are uncommonly elegant.
39. A Landscape with Cattle.
40. Ditto, with Peasants driving Cattle through a rich Valley.
41. A Landscape, with Herdsmen and Cattle.
42. Ditto, with Cattle.
43. View of a Sea Port, with Buildings.
44. A Landscape, with a distant View of the Sea; Claude himself drawing.
45. Ditto, with the Story of Marsyas flayed by the Order of Apollo.
46. Ditto, with a distant View of the Sea.
47. Ditto, with the Story of finding Moses.
48. Ditto, with the Colosseum, and other Buildings; in the Fore-ground several Women are seen employed in depositing a dead Body in an antique Sarcophagus.
49. View of a Sea Port, with Buildings and many Figures.
50. A beautiful Landscape, with Tobias and the Angel.
51. The Delivery of St. Peter out of Prison; in this singular attempt from the Pencil of Claude, the Effect of Light is at least worthy of him.
52. A Landscape, with Herdsmen and Cattle.
53. Ditto, with ditto, and a distant View of the Sea.
54. A Sea Port, with Buildings, and the Story of the Embarkation of St. Ursula with her eleven thousand Virgins.
55. A Landscape, with a Satyr and Nymphs.
56. Ditto, with Cattle.
57. Ditto, with the Story of Diana and Actæon.
58. Ditto, with a magnificent Arch ornamented with Bas Reliefs. A Vintage.
59. Ditto, by Moon-light, with Peasants lighting a Fire.
60. Ditto, with Cattle, and the Representation of the Flight into Egypt.
61. A Sea Port, with Buildings.
62. A Landscape, with Peasants and Cattle.
63. A Sea Port, with Buildings.
64. A Landscape, with Buildings, and a distant View of the Sea.
65. Ditto, with Cattle, and the Story of Tobias, and the Angel; the Temple of the Sybil seen on a Hill.
66. Ditto, a beautiful Scene, with the Flight into Egypt.
67. Ditto, with Travellers passing over a Bridge, and the Temple of the Sybil very advantageously seen.
68. Ditto, at Sun-set, with Fishermen drawing a Net.

For whom, or what Places, and when the Pictures from these Drawings were Painted.

- No.
34. Cardinal Rospigliosi.
35. Urban VIII.
- 36.
- 37.
38. Cardinal Giorio.
39. Nicolo Larche.
40. Mr. Dabij of Grenoble.
41. Naples.
42. Paris.
43. Cardinal Giorio.
44. Mr. Perochet.
45. Ditto.
46. Pope Urban.
47. King of Spain.
48. Ditto.
49. Ditto.
50. Ditto.
51. Cardinal Giorio.
52. Ditto.
53. Pietro Pescatore.
54. Cardinal Pauli, and afterwards the Picture belonged to Cardinal Barberino.
55. Venice.
56. Paris.
57. Mr. Tardiffe, at Paris.
58. Paris.
59. Ditto.
60. Mr. Tardiffe.
61. Mr. de Lonchaine.
62. Ditto.
63. Cardinal Giorio.
64. Paris.
65. Ditto.
66. Amsterdam.
67. Robert Gayer; so written in a large Hand, probably by himself.
68. Mr. de Lonchaine.

The late, or present Possessors of the Pictures; with the Names of their Engravers.

- No.
- 34.
35. The Barberini Palace at Rome.
- 36.
- 37.
38. At Rome. Dr. Bragg, Duplicate.
- 39.
- 40.
- 41.
- 42.
- 43.
44. Earl of Exeter, at Burleigh. Etched by himself.
- 45.
- 46.
47. Lord George Cavendish; the Figures as in No. 88.
- 48.
- 49.
- 50.
- 51.
- 52.
53. Lord Tavistock.
54. John Lock, Esq.; Etched by Dom. Barriere. 1665.
55. Mr. Hubert.
- 56.
- 57.
- 58.
- 59.
- 60.
- 61.
- 62.
63. The French King.
64. Lord Scarborough.
- 65.
- 66.
- 67.
- 68.

A Catalogue of One Hundred Prints contained in Volume the First.	For whom, or what Places, and when the Pictures from these Drawings were painted.	The late, or present Possessors of the Pictures, with the Names of their Engravers.
No.	No.	No.
69. A Landscape, with a grand Portico, in which is seen Samuel anointing David.	69. Cardinal Gioro.	69.
70. Ditto, with Buildings and a Sea View. Aglauros, Herse, and Mercury; from Ov. Met. lib. ii.	70. Monsig. Rospigliosi. 1668.	70. Etched by Dom. Barriere. 1668.
71. A Sea View, with the Representation of the Trojan Women burning the Ships. (Virgil's Æneid, B. V.)	71. Sig. Gieronimo Fanese.	71.
72. Scene of a Shipwreck, with rocks and a Castle.	72.	72.
73. A Landscape, with St. George combating the Dragon.	73. Cardinal Pauli; and afterwards the Picture belonged to Cardinal Antonio Barberino.	73. John Lock, Esq. Etched by Dom. Barriere. 1668.
74. A Sea View in a brisk Gale.	74.	74.
75. A Landscape, with Peasants and Cattle.	75. Antwerp.	75.
76. Ditto, Jupiter in the Form of Diana tempting Callisto.	76. Rome.	76.
77. Ditto, with the story of Narcissus and Echo.	77. England. 1644.	77. Peter Delme, Esq. Vivares, sc. 1743.
78. Ditto at Sun-set, with Peasants driving Cattle.	78. England.	78. Paul Methuen, Esq. Will. Byrne, sc. 1769.
79. Ditto, with Peasants and Cattle, and the Temple of the Sibyl.	79. Mr. Pasari.	79. The French King.
80. A Sea Port, with Buildings and many Figures; Ulysses restoring Chryseis to Chryses the Priest of Apollo.	80. Prince de Liancourt.	80. Etched by Dom. Barriere. 1664.
81. A Landscape, with Peasants and Cattle passing a Ford.	81. Paris.	81.
82. Ditto at Sun-set, with a ruined Arch, intended, as has been supposed, to denote, allegorically, the Fall of the Roman Empire.	82. Le Brun.—N. B. This Name seems to have been written by Mr. Le Brun himself, in a large Italian Character.	82. Contesse de Verrue. Earl of Radnor at Longford. William Woollett, sc. 1772. Mr. Agar. Small Picture. Duplicate.
83. Ditto, with Cattle passing a Ford.	83. Signior Gabrielle Rense.—Query, if not for Gerard Reynst.	83. Engraved by Newton. 1777.
84. Ditto.	84.	84. Duke of Marlborough.
85. Ditto, with Cattle and Buildings.	85. Rome.	85.
86. Ditto, with Cattle.	86. Monsigneur de Massé.	86. Humphry Edwin, Esq. J. Wood, sc. 1746.
87. Ditto.	87. Sig. Terence, at Rome.	87. Duke of Kent.
88. Ditto, a repose in Egypt.	88. Count Crescence.	88. Sir W. Lowther.
89. View of a mountainous extended Country.	89. Mr. Pasari.	89. In the Collection of his Majesty.
90. A Landscape at Sun-set, with Cattle. A View of Ponte Mole near Rome.	90. Paris.	90. Robert Dingley, Esq. T. Major, sc. 1753.
91. A Landscape, with Cattle.	91. Ditto.	91.
92. Ditto, with Mercury driving away the Herds of Admetus.	92. Prince Panfilio.	92.
93. Ditto, with Cattle.	93. Mr. Fontany. 1645.	93. Thomas Walker, Esq.; Vivares, sc. 1741.
94. Ditto, with the Story of the Judgment of Paris.	94. Ditto.	94. Mr. Le Danois, at Paris.
95. Ditto, with the Story of Apollo and Marsyas.	95. L'Abbé Joly.	95. Mr. Haye. Mr. Passart. Sir Thomas Coke. Lord Leicester. Thomas William Coke, Esq. at Holkham in Norfolk. Miller, sc.
96. A Sea Port with Buildings.	96. Paris.	96. Etched by Dom. Barriere. 1660.
97. A Landscape, with St. John Baptist lying under a Tree.	97. Mess. Gamar.	97.
98. Ditto, with Cattle passing a Ford.	98. Sig. Giov. Lelio.	98.
99. A Landscape, with a ruined Building and a Prospect of the Sea.	99. Monsig. de Massimo.	99. Earl of Orford, at Houghton.
100. Ditto, with the Story of Cephalus and Procris.	100.	100.